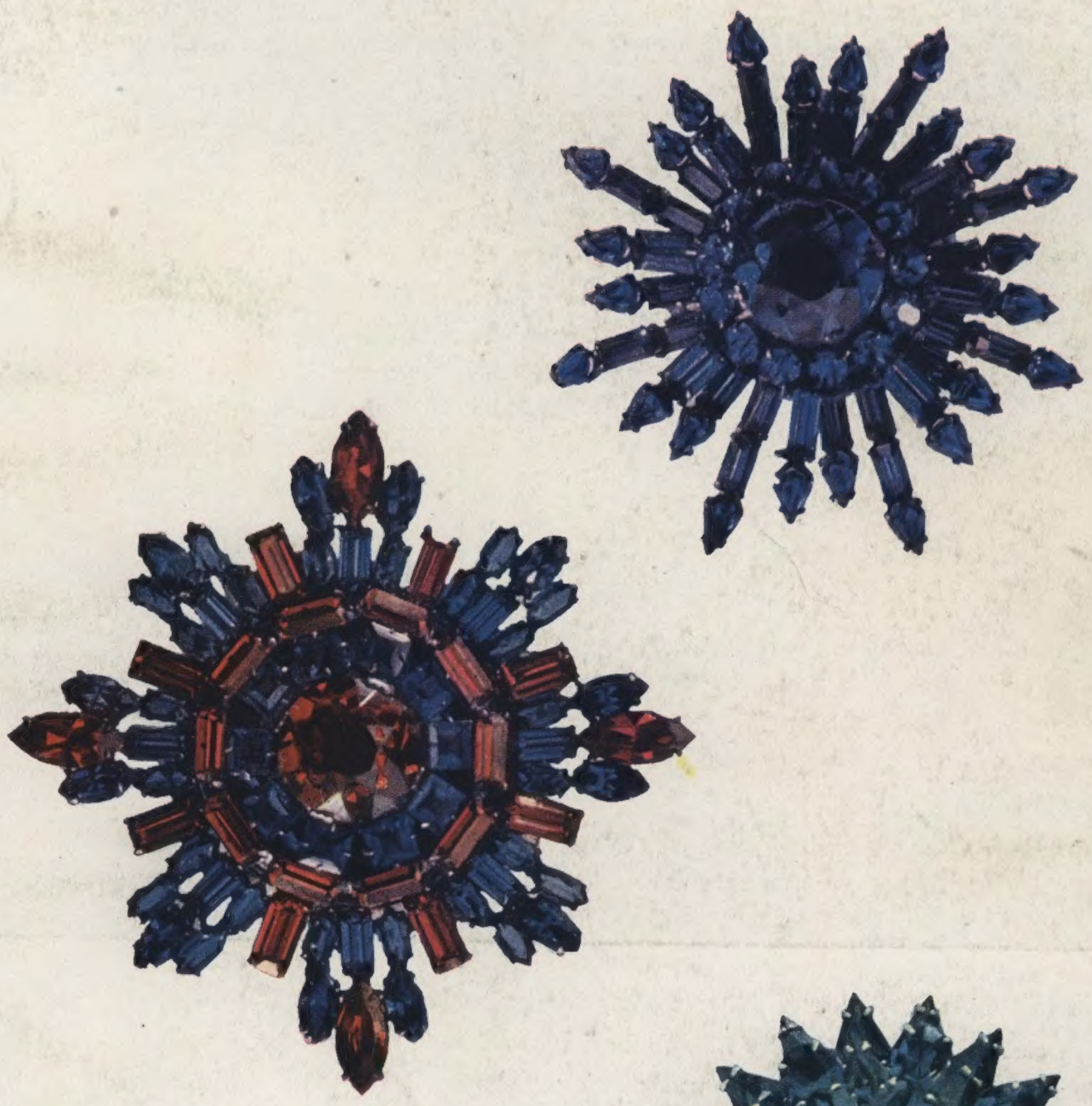
VOGUE

Vogue's
Christmas
Choices
including:

25 presents
$25 to $1
in shops
across
the country



1950-51

Resort Fashions

ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
November 15, 1950
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries
COPYRIGHT 1950. THE CONDÉ NAST PUBLICATIONS INC.

Alfred of New York



Photo by Rawlings

One of a series illustrating men prominent in the Menswear field: Mr. Les Val of Bonwit Teller's Men's Shop, Philadelphia, who knows fine leisure clothes and wears them well.

shirts for a man's Xmas... leisure shirts, carefully designed, meticulously detailed...

with that casually smart look that only Alfred of New York can bestow to a shirt. The high spirited colors are Alfred's own selection. The custom care, the fine needlework... will please *all* the men on your Xmas list.

Sizes: Small, Medium, Large, Extra Large. About $9.00. Also available in Extra Extra Large and Longs. About $10.00.

At stores listed below, your favorite shop, or write... Alfred of New York, 10 East 40th Street, New York 18, N. Y.

Albany.....McManus & Riley
Atlanta.....Rich's Inc.
Atlanta.....Zachary
Baltimore.....Isaac Hamburger
Beverly Hills..Jerry Rothschild
Birmingham
Odum Bowers & White
Boston....Louis of Boylston St.
Bridgeport.....D. M. Read Co.
Canton.....Halle Bros. Co.
Charlotte.....Ed. Mellon Co.
Chicago.....Baskin
Chicago.....Broadstreet's
Chicago Maurice L. Rothschild
Cincinnati.....Squires
Cleveland.....Halle Bros. Co.
Columbus.....Harry J. Rook
Columbus.....Walkers
Davenport....Simon-Landauer
Dayton.....Walkers
Denver.....Neusteter's
Detroit.....Hughes & Hatcher
Erie.....Isaac Baker & Son
Erie.....Halle Bros. Co.
Evanston
Maurice L. Rothschild
Grand Rapids.....Houseman's
Green Bay.....Eastman's
Harrisburg.....Allan Stuart
Houston.....Battelstein's
Hollywood....Morry Lehrman
Jackson, Miss......Stevens
Jacksonville.....Levy's
Joliet.....Al. Baskin
Kansas City.....Jack Henry
Kansas City.....Rothschild's
Lexington.....Graves Cox
Louisville.....Appel's
Madison.....MacNeil & Moore
Mankato.....Dahl's
Memphis.....Julius Lewis
Memphis.....Oak Hall
Miami.....Hartley's
Milwaukee.....Boston Store
Milwaukee..MacNeil & Moore
Minneapolis.....Dayton Co.
Minneapolis
Maurice L. Rothschild-Young Quinlan
Minneapolis
Hubert W. White Inc.
New Orleans.....Stevens
New York.....Broadstreet's
New York.....John David
New York.....Wallachs
Oklahoma City... Rothschild's
Philadelphia
Bonwit Teller & Co.
Philadelphia..Gimbel Brothers
Philadelphia John Wanamaker
Pittsburgh. Hughes & Hatcher
Pittsburgh.....Kaufmann's
Portland, Ore.
Meier & Frank Company
Portland, Ore......Rosenblatt's
Richmond.. Berry Burk Co.
Rochester, Minn......Hanny's
Rochester, N. Y.
B. Forman Co.
Rochester... Standard Clothes
San Antonio.....Frank Bros.
Seattle.....Littler
South Bend
Geo. Wyman & Co.
Springfield, Mass.
Haynes & Co.
Springfield, O......Vogue Shop
St. Louis.....Boyd's
St. Louis.....Greenfield's
St. Louis... Stix, Baer & Fuller
St. Louis.....Wolff's
St. Paul Maurice L. Rothschild
St. Paul
Hubert W. White, Inc.
Tampa, St. Petersburg
Maas Bros.
Tucson.....Levy's
Washington, D. C.
Lewis & Thos. Saltz
Washington, D. C.
University Shop
Washington, D. C.
Young Men's Shop
Wichita.....Henry's
Wilmington, Del.
Mansure & Prettyman
Youngstown, O.
The Squire Shop

A Mallinson FABRIC

Mallinson's HURRICANE, a hand washable, full-bodied rayon gabardine fabric with a special wrinkle-resistant finish.

VOGUE

TRADE EDITION NOVEMBER 15

HOW TO USE THIS ISSUE:

spark your store's Christmas presents, and resort collections with Vogue's fashion ideas and/or Vogue-shown merchandise.

Christmas Presents in Fashion

"CHRISTMAS PRESENTS FOR THE SMARTEST WOMAN YOU KNOW" (page 68) begins an exciting eleven-page report of "*Vogue's Christmas Choices: 25 fashions to give; $25 and under*". Check each page, each present—good promotional inspirations to relate to similar-in-idea fashions from your store's selections. Vogue's assurance: ". . . these are good presents, because they are good-fashion presents; and with no ifs, buts . . . that's our business."

"27 MORE CHRISTMAS IDEAS" (pages 120-125) : inventive ideas in fashion to *sell* via Vogue's authority, your store's thorough promotion. The ideas range from a "key-bearing key" to "fold-flat slippers, in lace".

"PRESENTS WITHIN PRESENTS" (page 128). Example: calf bag which carries its own compact and lipstick.

Resort Fashions

"SUN FASHIONS: BACKGROUND CUBA" (pages 94-105) : the news in fashions for any warm climate; the potential news of spring and summer best sellers. Here, the focal points for you to watch, to buy. *On pages 2 and 3, this trade edition: a merchandising outline for resort clothes.*

- "Terry-cloth blotter suits" (pages 96, 97)
- "The dress idea in swimming suits" (pages 98, 99)
- "The bare-armed beach coat" (page 100)
- "The embroidered bathing suit" (page 101)
- "Dresses in Havana" (page 103)
- "On the scene in Cuba" (pages 104, 105)

. . . AND, IMPORTANT CATEGORY: "GUESS HOW MUCH" resort fashions (pages 126, 127).

More Ideas . . .

"SIMPLE WOOLS; STRONG FASHIONS" (pages 82, 83), dresses "straight from Little Season collections" to promote as mid-season wardrobe refreshers.

"EVENING BASIS: TAFFETA" (pages 80, 81)

"THE CHARLES JAMES CUT—DINNER-THEATRE DRESS" (page 79)

"THE CHEMISE DRESS: SUCCESS STORY" (pages 84, 85)

QUOTE VOGUE and SELL

THESE FASHION STORIES FROM THE NOVEMBER 15 ISSUE IN ADVERTISING, DISPLAYS, AND SALES TRAINING

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, NOVEMBER 15, 1950, VOL. 116, NO. 9

"SEASON IN

Merchandising plot for

Directed By: Your store's Sales Promotion Director

IN ASSOCIATION WITH:

Merchandising Managers
Fashion Coordinator
Sportswear Buyers
Advertising Manager
Display Manager

ADVANCE PUBLICITY:

A series of provocative opening announcement advertisements in your local newspapers.

Hand-written invitations to your store's special following of Resort Shop customers inviting them to attend informal departmental fashion shows the opening week.

Radio/television spot announcements the week of your opening.

OPENING-WEEK PROMOTION:

A full-page newspaper advertisement keyed to November 15 Vogue.

A full bank of Resort Shop windows.

Interior displays throughout your store with clear, directional information about location of Resort Shop.

THE SETTING:

Your store's Resort and Cruise Shop, a specially-created department with a tropical décor, staffed by sales people who can give *authoritative advice* about wardrobe requirements in a wide variety of resort areas: Florida, Bermuda, Havana, Mexico, South America, the Virgin Islands, the Carolinas, Texas, Arizona, California, Hawaii and so forth.

HEADED FOR STARDOM:

travel suits in light-weight, crease-resistant fabrics: grey or oxford brown flannel; worsteds; feather-weight tweeds; crisp rayon blends.

travel coats in bright, clean colours (aqua, gold, coral-flame, bright blue) and summer-weight fleeces or shaggy-textured woollens. Three-quarters or full length unbelted narrower versions of the classic pyramid coat, to wear over both day and evening fashions.

one-piece and two-piece dresses in silk (Honan, Shantung, pongee) linen, cotton (notably, sateen) rayon crêpe and light-weight woollens (important, jersey, crêpe and new chiffon-weights). Most street-length resort dresses have skirts of easy but controlled design. Best colours: light-cast brights.

the *bare dress with jacket* that adapts to mid-morning sun or late-day, in many of the same fabrics noted above.

active sport fashions: golf and tennis dresses; riding clothes; slacks, shorts, shirts and sweaters to wear fishing and sailing.

bathing suits: ranging from the controlled maillot to the new and important dressmaker suit (tunics, redingotes, tutu skirts).

THE SUN"*

1950-51 resort business

Opening Date: Early November, with a profitable run predicted through January 15th. (Leading merchants report much advance interest in this subject among their customers from mid-October onward.)

separates: the blouse and skirt in silk, linen or cotton; halters, bras, tailored or ruffled shirts in all materials; shorts, pedal pushers and thin-looking slacks of many lengths; loose-fitting sleeveless maillot shirts, perhaps in stripes.

evening fashions: packable laces, chiffons, silks, nylon nets, crease-resistant linens, cottons. For the young: *short white* wool or flannel late-day dresses and *short white* brocade, organza or nylon net ball gowns. Sheaths with multi-coloured net overskirts.

little furs: scarfs, shawls, capes, jackets, a rope, a huge collar—for travel and cool evenings.

the *all-purpose light-weight coat*, most often of loose, straight cut, in silk, cotton, burlap lined with silk, linen (or sheer woollen for the older woman who prefers slight warmth).

the *sleeveless beach coat* in linen or cotton, long as a duster or short as a smock.

terry cloth play clothes: rompers, beach blouses, and tunic aprons typical of the new applications of this absorbent fabric.

hats: pale felts and linens; little dark cocktail hats for cities like Havana; brimmed natural panama straws or white Milan straws for older women. Tiny velvet caps for evening.

shoes: pastel lizard, linen or silk Shantung with patent leather trim; pastel patent leather with matching reptile trim; Shantung or linen with velvet trim; ribbon knits; ombré grosgrain ribbons; bright-coloured kidskin; Shantung with brilliants for evening.

bags: colourful and generally smaller, in silk Shantung, linen (sometimes with patent leather stripping) Milan straw, straw lace; velvet continuing.

THE AUDIENCE:

Women customers who go away for the entire winter season, and like to complete their shopping *early* in stores where the sales personnel know their preferences.

Customers who are planning shorter southern vacations or cruises, who shop for several weeks in advance, and are attracted by *moderately-priced fashions* that permit them to have an extensive assortment.

Young customers who have made brightly-coloured silks, linens and cottons a part of their fashion life the year 'round . . . and will buy in your Resort Shop whether they plan a southern holiday or not.

Far-sighted customers who respond to the fresh appeal of resort fashions and buy *clothes to put away* until April or May.

AUDIENCE REACTION:

Your most accurate chart of best-sellers for next summer's merchandising *plus* the establishment of your store as an alert, fashion-wise place to shop for the complete coverage of the resort picture.

* *With a bow to Mr. Wolcott Gibbs, author of the best-selling comedy hit "Season in the Sun" now playing at the Cort Theatre, New York.*

To sell fashion, quote VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: NOVEMBER 14TH

THESE "VOGUE SAYS" CARDS MAY BE ORDERED WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets b. on 12" x 15" mounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (11/15)

VOGUE SAYS: *"Give a whole rainbow of shaded linen handkerchiefs"*
b ☐ *c* ☐

VOGUE SAYS: *"Golden cigarette box—home or handbag present"*
b ☐ *c* ☐

VOGUE SAYS: *"Heaped gift glitter—bold earrings"*
b ☐ *c* ☐

VOGUE SAYS: *"Creamy mock pearls—fashion to give"*
b ☐ *c* ☐

VOGUE SAYS: *"Silk gift square, high visibility markings"*
b ☐ *c* ☐

VOGUE SAYS: *"The fabulous mound—new pin"*
b ☐ *c* ☐

VOGUE SAYS: *"Suède envelope—new catch"*
b ☐ *c* ☐

VOGUE SAYS: *"An innovation—the bare-armed beach coat"*
a ☐ *b* ☐

VOGUE SAYS: *"The dress idea in bathing suits"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Terry-cloth blotter suits, new versions"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Pale linen, jacketed—for afternoon into informal dining"*
a ☐ *b* ☐

VOGUE SAYS: *"A dress for all warm climates—silk"*
a ☐ *b* ☐

VOGUE SAYS: *"Simple wools, strong fashion"*
a ☐ *b* ☐

NAME_____ STORE NAME_____

ADDRESS_____ CITY_____ STATE_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell Christmas presents in fashion

VOGUE SAYS: "Silk stole—brilliant, ageless present"
VOGUE SAYS: "Big earrings, highly polished present"
VOGUE SAYS: "Give a bangle bracelet, stone paved"
VOGUE SAYS: "Lacy gift handkerchief, evening gesture"
VOGUE SAYS: "Flexed collar—gilt and sparkle present"
VOGUE SAYS: "Present identity—name-disk umbrella"
VOGUE SAYS: "Fold-flat slippers—quiet tread"
VOGUE SAYS: "Hoop earrings, outsize—light as tinsel"
VOGUE SAYS: "Cloth flowers en masse—for impetuous wearing"
VOGUE SAYS: "Three-dimensional pin—rhinestone fireworks"
VOGUE SAYS: "Give a box bag—newly long"
VOGUE SAYS: "Leather billfold—place-for-everything present"
VOGUE SAYS: "Necklace glitter—chatelaine of pseudo-pearls"
VOGUE SAYS: "Satin case—filing system for stockings"
VOGUE SAYS: "Silver compact—handsome daytime accessory"

To sell the fashion of resort clothes

VOGUE SAYS: "Skin-tight tunic bathing suit—new to swim in"
VOGUE SAYS: "The slick, straight, new redingote bathing suit"
VOGUE SAYS: "The embroidered bathing suit—successor to a success"
VOGUE SAYS: "Dry-off suit—terry-cloth apron"
VOGUE SAYS: "Terry-cloth dry-off suit—cut as rompers"
VOGUE SAYS: "New version terry cloth—dry-off suit"
VOGUE SAYS: "All-of-a-piece dress—under summer sun or stars"
VOGUE SAYS: "Gingham dress—early morning shopper"
VOGUE SAYS: "Late-day resort detail—scissors-snipped neckline"
VOGUE SAYS: "Resort idea, evenings—black linen and lace"
VOGUE SAYS: "Afternoon visitor—pale silk shirt and skirt"
VOGUE SAYS: "Silk plaid coat—for afternoon or evening or rain"

To sell the fashion of mid-season dresses

VOGUE SAYS: "Daytime excellence—slim-line dress"
VOGUE SAYS: "Suit, short-sleeved and easy—this winter, next spring"
VOGUE SAYS: "A slim grey dress might be your most-often-worn this winter"
VOGUE SAYS: "The prime purpose of an evening dress—to flatter"
VOGUE SAYS: "The swirly dance dress makes a waistline look minimum"
VOGUE SAYS: "Praising point, dinner-theatre—the apron skirt"
VOGUE SAYS: "Newly narrow evening elegance—silk taffeta, sculptured"

To sell the fashion of new brassières

VOGUE SAYS: "Narrow black brassière—firm shadow under a black dress"
VOGUE SAYS: "Reinforced strapless brassière—for a low-neckline dress"
VOGUE SAYS: "Brief brassière—new outline"
VOGUE SAYS: "New bandeau—abbreviated, yet fully lined"



OTTO FENN

Exclusive White Ermine Evening Coat

from a collection of fashionable first-night furs at

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

shimmering dew drops captured everlastingly
in the glowing brilliance of diamonds

rare jewels of the world



HARRY WINSTON INC.

7 EAST 51ST STREET, NEW YORK

THE PALE JERSEY CHEMISE: New, enormously becoming liquid silhouette that takes shape on you via its belt. Designed by Mollie Parnis in Heller's Jerlida rayon-backed wool jersey to glow with furs, flit southward later. Seated: high-pockets dress in aqua, grapefruit, navy. Standing: cardigan-top dress in white, camellia, aqua, with a velvety black rope. 10 to 18, 49.95 each. Sportswear Collections.





this is the bra with forever glamour

® Jantzen

marvelous new bras
by the makers of
Jantzen foundations

this is the wonderful new Jantzen bra
with Jantzen magical "forever uplift" that lasts
through long wearing and frequent washing.
This is the bra with concentric-stitching that creates a perfect mould and
holds it even in the sheerest fabrics. This is the most comfortable bra you've ever worn!
It comes in nylon taffeta, nylon lace or fine broadcloth...in your favorite neckline...
white and pink...from 2.00...sizes 32 to 38, A, B, C cups...at fine stores.

JANTZEN FOUNDATIONS, EMPIRE STATE BUILDING, NEW YORK

Vogue
November 15th, 1950

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Vol. 116, No. 9
Whole No. 1859



in the city of Washington

WOODWARD & LOTHROP

for the cream of fashion

The tunic flares wide over a
willow-wand skirt . . . for one of the season's
most effective silhouettes. New daytime
drama by Martini . . . in Alpaglo rayon faille:
white, gold, tortoise, violet, or black.
Sizes 10 to 16, **$69.95.**

Subtle Splendor

FOR YOUR WRIST

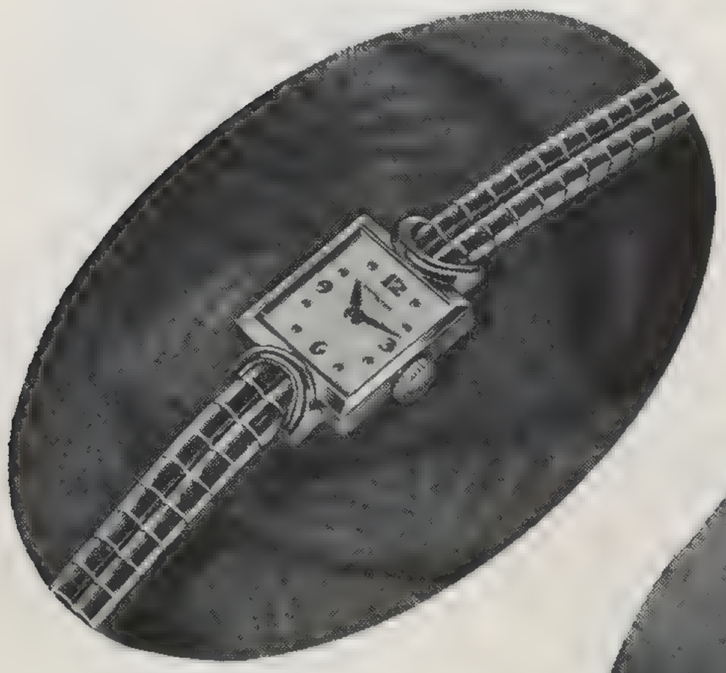
Blending the cool fire of precious stones with the warmth of rich metals, the most skilled American artists have created new themes in brilliant beauty. And doubling your pride of possession is the knowledge that cunningly concealed in this elegance lies a faithful Hamilton watch movement of unsurpassed accuracy. An exciting selection of Hamilton watches may be seen wherever the finest jewelry is sold.



Exotic design in diamonds: $2900.



Subtle flattery in gold: $100.



Strikingly styled gold bracelet watch: $200.



Flowery motif enhanced with diamonds: $150.
All prices are subject to change without notice.

Hamilton

AMERICA'S FINE WATCH

Copr. 1950, Hamilton Watch Co., Dept. V-3, Lancaster, Penna.



"Daine"
Gallant lines for a lady—
Smart challenge to the conventional . . . Revillon's audacious use of passementerie on luxurious
Matara* Sealskin

**Reg. Fouke Fur Co.*

Revillon

11 WEST 57th STREET, NEW YORK • PARIS • *Frères*

. . . the world's most beautiful furs

. . . yet not the costliest



When the occasion calls for party dresses these charming frocks with capelet-effect collar of Swiss eyelet embroidery and French val lace will enchant any little girl. Lustrous cotton broadcloth in pink, blue, yellow. 3 to 6x, $14.95. 7 to 12, $16.95.

Celeste

RETURN TO ELEGANCE . . . TO SPLENDOUR . . . TO THE CLASSIC



Directoire

A distinctive perfume whose exquisite fragrance is carried through an entire ensemble.

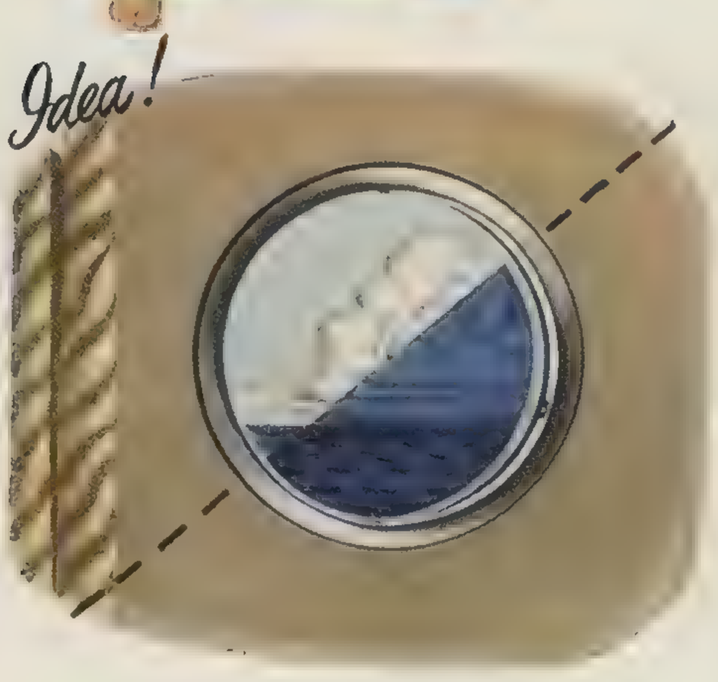
Charles of the Ritz

PERFUME • TOILET WATER • FLORÉAL • BATH OIL • BATH SALTS • SOAP • FASHION SACHETS • DUSTING POWDER

Shipful of ideas!



Idea!



Polarized portholes

Turn a knob and polarized lenses admit as much or as little light as you please. Banishes glare . . . permits a clear view of blue seas, blue skies.

Idea!



Boat 'n Bottle Bar

Quaint ship-models in bottles tell the history of American sail. Such details as upholstered elbow-rests at bar make this the cleverest cocktail lounge afloat.

Idea!



Poolside cafe

Looks out on the lavish Sea Island Club. Here is an American soda fountain. Here, on heavenly days, the glass top rolls back like a convertible to let in the soft, Southern air.

GALA **MAIDEN VOYAGE**
CRUISE TO THE MEDITERRANEAN

February 10, 1951 . . . The INDEPENDENCE makes her bow to smart seagoing America. 53 days. 22 Mediterranean ports • Rates from $1500. Reserve Now • Passenger lists are filling fast • Regular Atlantic service of the Constitution and Independence to Gibraltar, Naples, Cannes, Genoa and all Europe starts April 12, 1951 • Consult your Travel Agent or American Export Lines, 39 Broadway, New York 6, N. Y. (Offices also in many principal cities.)

©1950, A. E. L.

AMERICAN

. . . *in the new* Independence *and* Constitution

Modern American living goes to sea

THESE two great sister ships carry American ingenuity to sea—with a host of exciting new *ideas* in ocean travel. Shipwide air conditioning, polarized portholes, picture windows, convertible cabins, sound-proofing, private baths, and scores of other innovations! Come aboard these fastest, largest of Mediterranean liners—*right here on this page* . . .

Idea!



Bedroom by night . . . living room by day.

Read, relax, chat with friends in your own spacious living room . . . luxurious as a private yacht. At night, beds magically appear from the walls. Specially designed Sealuxe mattresses are extra wide, deep, comfortable. Drawer and wardrobe space galore! Private baths in First and Cabin class.

Idea!



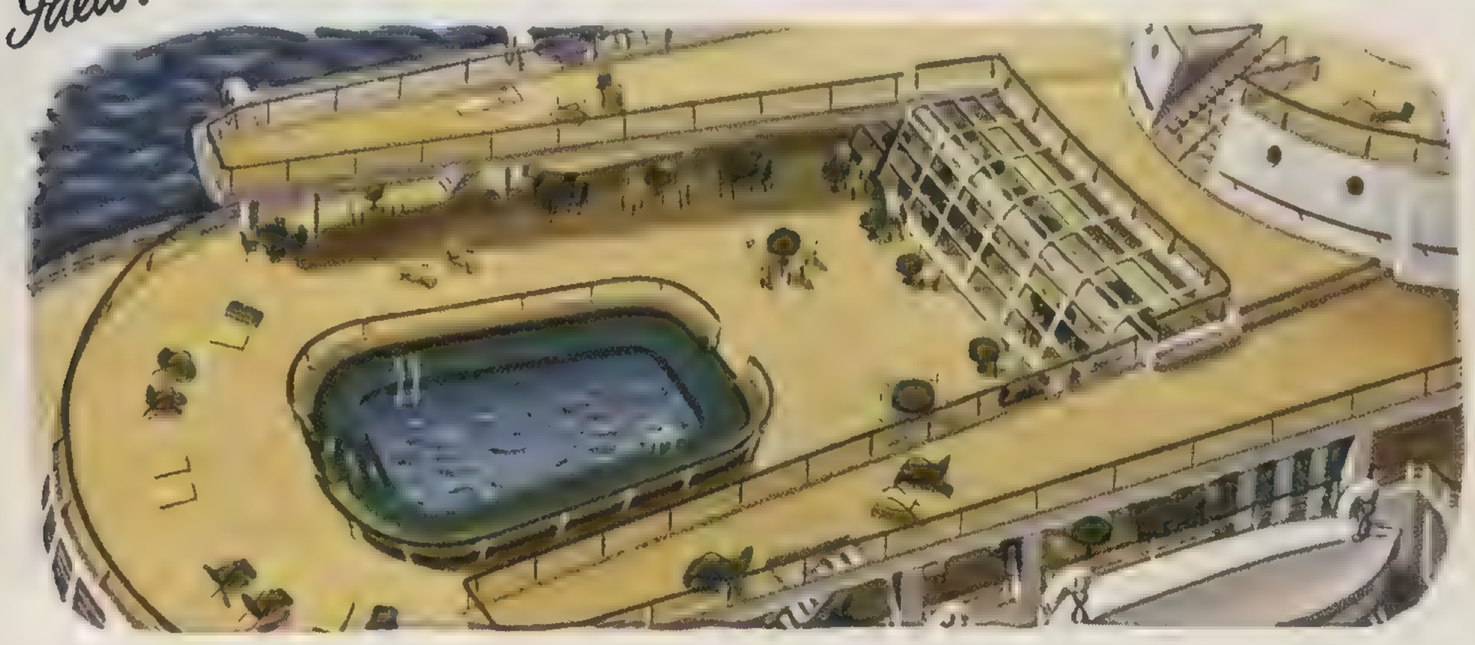
Idea!



Dial your own climate

Personal air conditioning controls in every stateroom. Your room gets a complete change of bracing air every 8 minutes. Sleep relaxed —awake refreshed!

Idea!



Sea Island Club designed especially for these Sun-Lane liners. In the center is a large swimming pool with dramatic aqua-lighting — surrounded by a spacious play and refreshment area. On either side of the pool are spectator wing-decks where you can laze in the sun and look down on the fun. Even our deck chair was re-designed—made half as heavy, twice as comfortable.

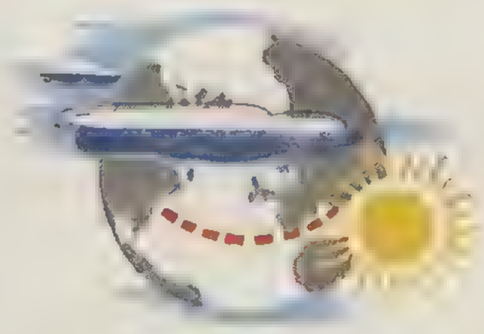
Idea!



Box-seat on the sea!

The Observation Lounge's circular sweep of picture-window takes in a panorama of beauty. Intimate furniture groups . . . sound-proofing for conversational privacy.

EXPORT LINES



THE SUN-LANE TO EUROPE



Evening Enchantment!

Camisole top, fetching stole, and floor-length skirt with pegged pockets... in two tones of velveteen. Luxurious Merrimack Velveteen... deep with muted lustre... lends its own breathless charm to the ensemble. Merrimack Manufacturing Co., Inc., 1450 Broadway, New York. Mills at Lowell, Massachusetts.

Merrimack
Twill-Back
VELVETEEN

CREATED BY CIRO SPORTSWEAR, NEW YORK



Now color your hair..at home..in 25 minutes...with perfect, lasting, beauty-salon results!

Donu Edmond WORLD'S FOREMOST HAIR COLORIST, FIFTH AVENUE, NEW YORK SAYS:

"Not even I, in my Fifth Avenue salon, can color your hair more glamorously, more perfectly, than you yourself can do with Tintair!"

"IF YOU CAN BRUSH YOUR HAIR, YOU CAN USE TINTAIR!" You can lighten hair from 1 to 4 shades... can change from dreary brown to dreamy blonde . . . to dramatic brunette . . . to glamorous red or auburn, or match your present hair perfectly if you simply want to conceal gray.

Now... with Tintair any amateur can do as perfect and as lasting a color job at home as the best salon operator!

SAFE AS SOAP! Tintair's been used and re-used by thousands at home ...and on Donu Edmond's own smart clients over a period of years.

TINTAIR LEAVES HAIR SO SILKEN SOFT, supremely manageable and flawlessly color-right, for color action stops on all shades in fifteen minutes.

ALL TINTAIR'S FASHION-FIRST COLORS ENDORSED BY A JURY OF DISTINGUISHED HUSBANDS! 12 fascinating shades from Canary Diamond to Jet Brown!

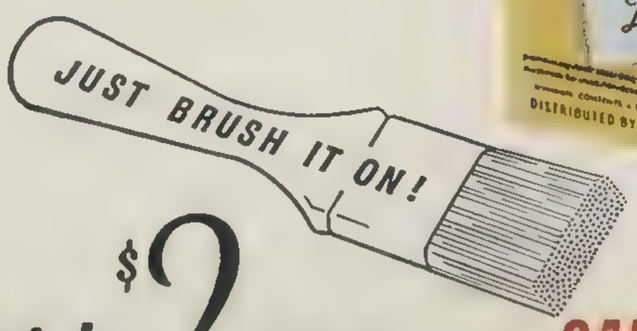
SATISFACTION GUARANTEED or money cheerfully refunded.

BUY TINTAIR TODAY!

Tintair TRADEMARK

Home Hair Coloring





SAVE UP TO 3 HOURS!!...SAVE UP TO $25...with Tintair $2. PLUS TAX **SAFE AS SOAP!**

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QUALITY CRAFTSMANSHIP STYLE

FORSTMANN

100% VIRGIN WOOL

©

Look for this label... it identifies the finest woolens in the world

FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

my love

my love

my love

my love

my love

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Elizabeth Arden

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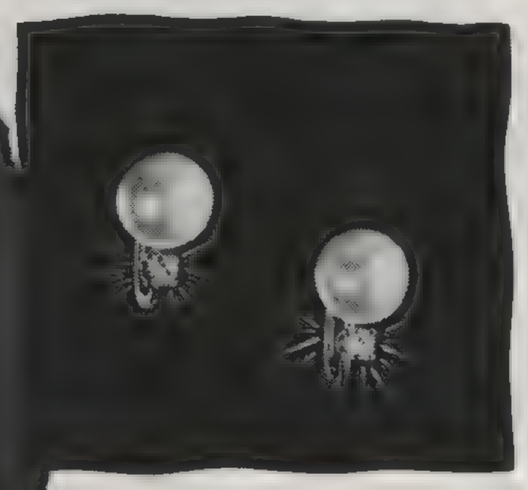
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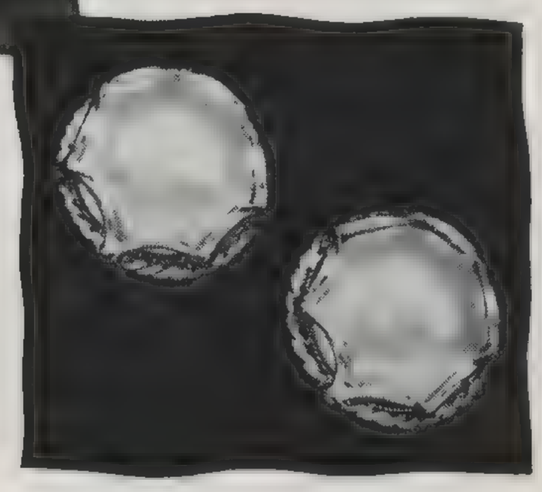
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JOE CARTER'S BUFFET

BY THOMAS W. PHIPPS

One night last week Joe Carter decided to invite a dozen or so friends to a buffet supper in his apartment. All summer he had been entertained at other people's buffet parties—lunches, dinners, late suppers—and he was sure he'd picked up enough good tips so that, with the help of Mary Lou, his part-time maid, he could prepare a really appetizing and efficiently worked-out meal.

During the summer, whenever he had found himself facing a particularly inviting buffet table he had gone out of his way to check with his hostess about sauces, egg dishes, salad dressing, the exact amount of kirsch to put in the cut-up fruit. So when last Tuesday night came around he was convinced he had stored up enough recipes and—equally important—ideas for serving them to make his evening work.

He had invited, in addition to his mother, his sister, his Uncle Eric, three young married couples—the Traynors, the Brands, and the Washburns; two lawyers from his office; David Clarke, a broker he was in the Reserve with; a girl called Ann Warren who had been in summer stock on the Cape; Isabel Taylor, a slightly prim-looking Philadelphian who could play the piano and sing in a surprisingly low, gin voice; *and* a new girl, Virginia Croft, whom he had met on the last week end of the summer at Southampton.

Joe got back from his office around six. Mary Lou met him with a beaming smile. She loved parties and if she had her way, Joe would entertain every night. It didn't matter how much work there was; as long as it was a party, she was completely happy. By now she knew most of Joe's close friends, but, as there were several new faces coming this evening, Joe briefly ran over the list.

She approved heartily, particularly delighted that there was going to be a new girl. (Mary Lou was even more anxious to get Joe married than his mother was.)

Joe had outlined his ideas about the menu to Mary Lou over the telephone, and after a visit to the kitchen he was relieved to find that, for once, Mary Lou had stuck closely to them. 1. Green turtle soup with a touch of sherry. 2. Chicken Mirador, as taught to Mary Lou by Joe's mother. 3. Green beans. 4. A large bowl of salad (with a teaspoonful of basil in the French dressing). 5. English muffins and several sticks of onion bread, and 6. for dessert, Chocolate Marie.

He felt that the menu was sufficiently hearty, not too hard to serve, and not likely to become spoiled by waiting, if the guests asked for another cocktail.

Having checked the kitchen, Joe went back into the living room. First, the liquor closet. Scotch, gin, vermouth, Dubonnet. Four bottles each of Beaujolais and some recently bought Pouilly Fuissé, a light and inexpensive white wine. For Uncle Eric (or anyone else) an after-dinner glass of port, Cointreau, crème de menthe. He had cigars, plenty of cigarettes, matches, and a box of mints.

Joe arranged a couple of vases of flowers he had bought at a stand in the subway, watered the plants on the round table, threw away some old magazines, made sure there were enough sets of Canasta cards, pushed back the sofa, and pulled out the spinet so that it would be easy to get at; he took off the torn covers from *The Horse's Mouth* and a Modern Library edition of *Zuleika Dobson*, and then from the hall closet he took four card tables.

These he set up with as much distance as possible between them and at each table unfolded four chairs he had rented for the night from the elevator man. (Where *he* got them, Joe had no idea.)

Then from the kitchen he carried in an unpainted table, put it up against the wall near the kitchen door and put a white cloth over it. This was to be the serving table.

Mary Lou put white cloths over the card tables, laid out silver at sixteen seats—Joe's mother had sent over a boxful in the morning—added salt and pepper shakers, paper napkins, and a single candle for each table.

Then she put the electric hot plate on the serving table and plugged it in.

"How about a drink table, Mr. Carter?" she asked, looking around at the crowded room. "What you going to do—hold it?"

Joe scratched his head. "How about the kitchen, Mary Lou?"

"Not on your life—I gotta be able to turn around."

"All right," Joe said, "I'll put it in the hall."

While he was hurrying through his shower, Joe made out the seating plan in his mind. He knew that as a rule buffets were not seated, but in his opinion that was what was usually wrong with them. Everyone milled around as if they were trying to catch a crowded subway, and when finally they settled down, the men were nearly always in one group and the women in another.

He decided to use place cards; at least the confusion of where to sit would be avoided.

At his table he put Virginia Croft, Isabel Taylor, and David Clarke. The others he divided up, making sure that Uncle Eric had a beauty on at least one side.

By seven-fifteen Joe was back in the living room in a soft shirt and a dinner jacket. Mary Lou heard him and called out that everything was "coming along fine." Already the serving table was beginning to load up. Plates for the entrée, the large salad bowl, serving knives and forks, water glasses.

Joe suddenly remembered the wineglasses. Hurriedly he put them and a bottle of wine at each card table. Then he went into the kitchen to go over once again his plan for serving.

At ten after eight Mary Lou was to light the candles and bring out the soup—earthenware bowls at each place. That was to be the sign

(Continued on page 50)

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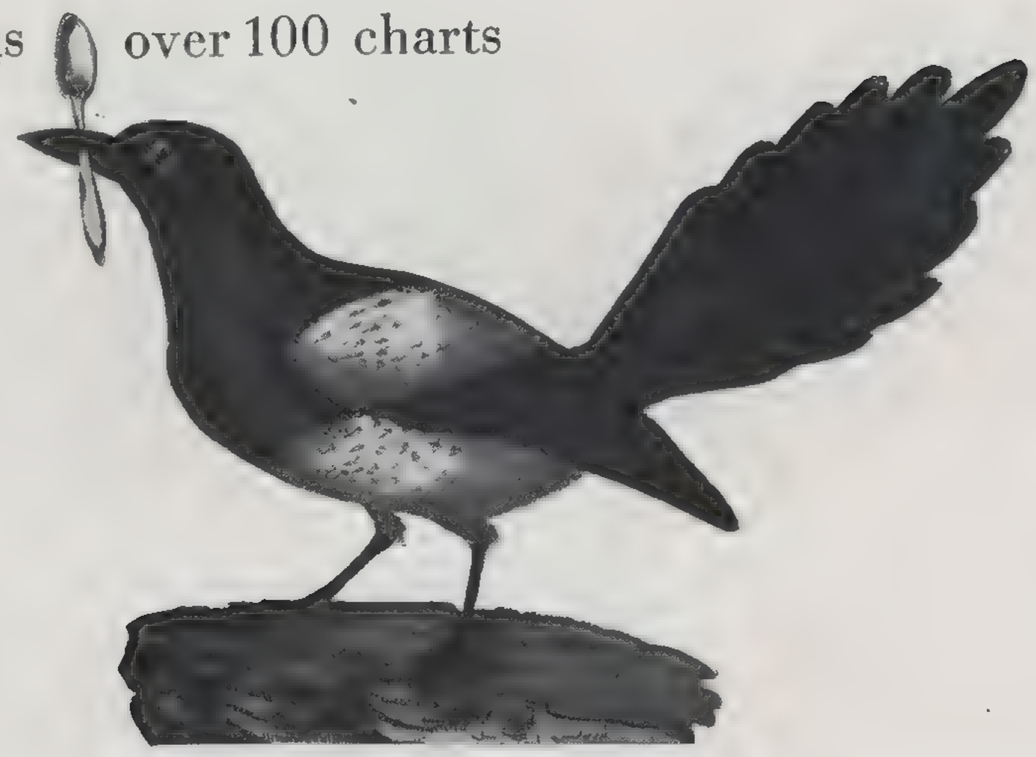
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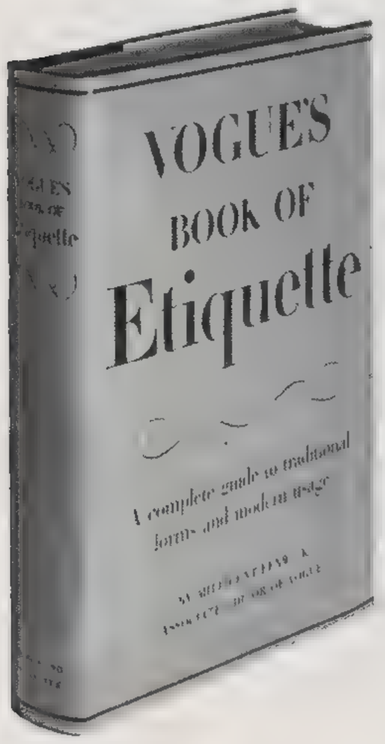
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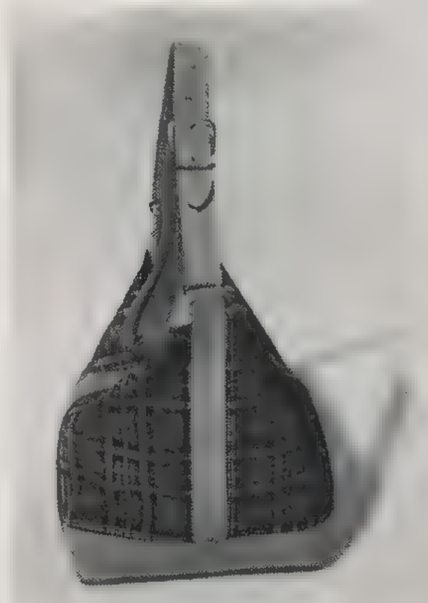
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JOE CARTER'S BUFFET

(Continued from page 44)

to Joe that dinner was ready. As everyone was finding his place Joe would quickly gather up the cocktail glasses and put them on the empty end of the serving table for Mary Lou to pick up.

While the soup was being downed, Mary Lou would bring out the *Chicken Mirador,* put it and the vegetable and bread on the hot plate on the serving table. Without making an issue of it, Joe's plan was to put a guest in charge of each table, and it was to be that guest's job—and that one's, only—to collect the empty soup plates and put them at the end of the serving table. These same "group captains" would then serve each member of his table to whatever was on the hot plate. The same general plan would be followed when it came time for the dessert. If all went smoothly and the assigned guest didn't get absent-minded, there should never be more than four people moving around, with the minimum of inconvenience. The wine was on the table; water on the serving table. The plan was untried, and Mary Lou was a little suspicious of it—but Joe's hopes were high.

At exactly seven-thirty, the family group arrived en masse. As it was Joe's first attempt at such extensive entertaining in his flat, Uncle Eric was feeling very gala and had "bunched" both Joe's mother and his sister.

Uncle Eric had a dark red carnation in the buttonhole of his blue serge suit, his narrow black shoes were boned so that they shone like crystal; these, with his narrow trousers and double-breasted waistcoat with the thin platinum chain, completed the picture of a gentleman from *Punch.* He was carrying a bottle wrapped in brown paper. "Vodka," he explained, quickly, "much cleaner than a Martini—carry it with me everywhere nowadays."

Joe's mother was surprised to find how much bigger the living room was than she had imagined. The four card tables fitted in easily and there was still plenty of room for moving around in the centre of the floor. Joe's sister came out of the bedroom where she had left her coat. "Why don't you fix the bedroom," she suggested, "so that the ladies can have their coffee in there—and Uncle Eric and the other men can have their port in peace?"

For the next ten minutes Joe divided his time between answering the doorbell, hanging up coats and hats, making cocktails, and introducing. Ann Warren was the last to arrive. She had her dark hair skinned back into a bun, highlighting her cheekbones and giving her wide set eyes a sort of haunted look—like an attractive Charles Addams woman. Joe saw Uncle Eric shoot his cuffs and toss down his vodka, and he was glad he had seated him beside her.

On the whole the dinner went off very smoothly. Complications arose, of course, such as Charley Traynor, in charge of his table, forgetting his job and flirting outrageously with Ellie Brand; Susan Washburn upsetting her wineglass, and David Clarke, warmed by his cocktail, insisting on gallantly handing the English muffins around to each person, thereby getting in everyone's way and mildly upsetting the over-all system. The food was a great success—and by coffee time, as the chairs were pushed back, several of the guests, led by the old gourmet, Uncle Eric, put their heads around the kitchen door to congratulate Mary Lou.

There were two trays of coffee, one in the bedroom for the ladies, the other in the living room for the men. While Joe busied himself with the liqueurs, Mary Lou cleared the card tables.

Joe forgot about the cigars, but Uncle Eric, full of family spirit, unearthed a box from the hall closet and offered them around.

By the time the ladies joined the men, the living room was back to normal. The card tables were back in the closet, except one which Joe was holding out for possible Canasta players, and most of the elevator man's folding chairs were out in the hallway.

Without much subtlety, Joe manœuvred Isabel Taylor over to the piano. Out of the corner of his eye he saw Uncle Eric clear his throat. It could mean only one thing—an attack of Gilbert and Sullivan was coming on.

The Washburns and the Traynors drifted into the bedroom with the card table. Ann Warren and David Clarke were talking quietly together on the sofa. Joe's mother and sister were laughing with one of the lawyers over Joe's old photograph album. Virginia Croft settled herself in the armchair just as Uncle Eric broke lustily into "A Policeman's Lot Is a Happy One."

Joe breathed easily—so far, so good.

RECIPES FOR JOE'S BUFFET DINNER

CHICKEN MIRADOR

Boil a chicken; remove the bones, and cut the white meat into thin slices and put them in a fairly shallow casserole dish.

Mix together: 1 tablespoonful French mustard; 2 dessertspoonfuls Worcestershire sauce; three dessertspoonfuls Harvey Sauce. Add this to ½ pint of stiffly whipped cream and mix. Pour over the chicken.

Just before serving put the casserole into the oven for a few minutes to make it hot.

CHOCOLATE MARIE

½ pint of cream
2 egg whites
½ pound Baker's chocolate

Grate half of the chocolate. Whip the cream and the whites of eggs separately and then mix them, adding the grated chocolate and sugar to taste. Put into a glass dish. Chop up the remaining chocolate and cover the mixture with it. Let it stand in the ice box until thoroughly cold.



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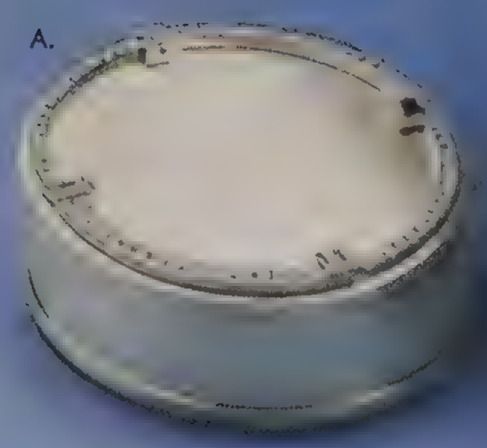
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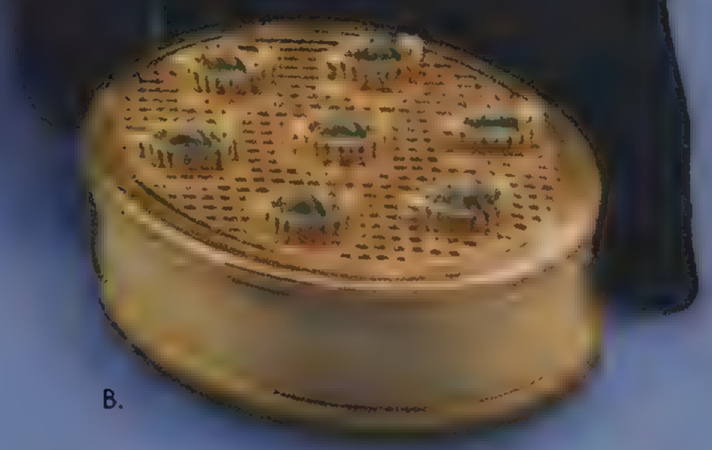
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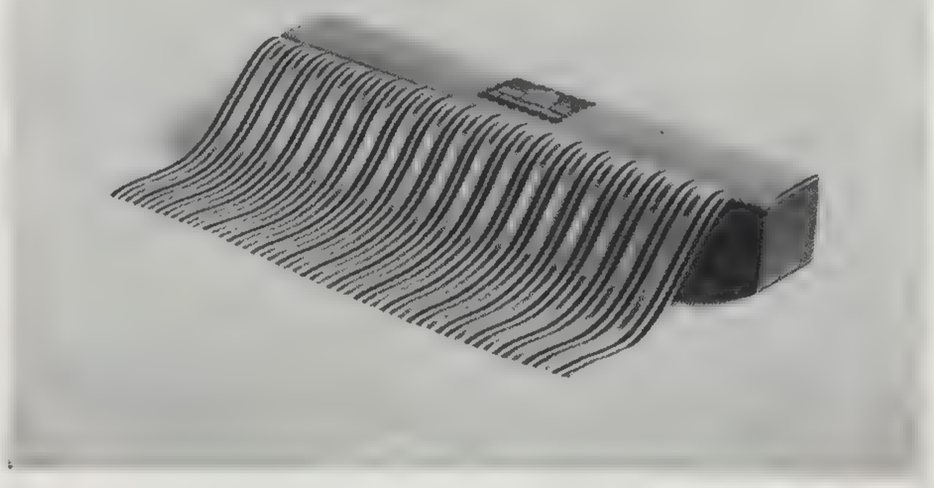
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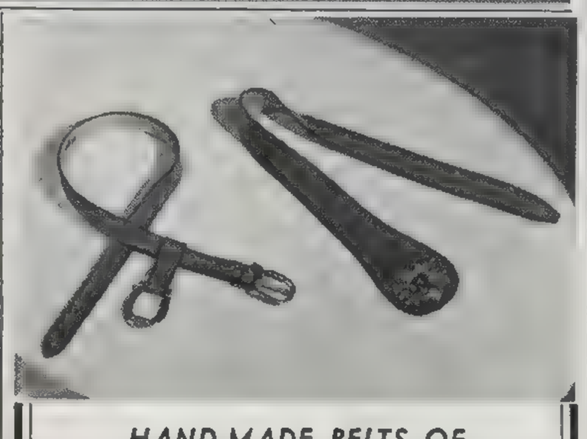
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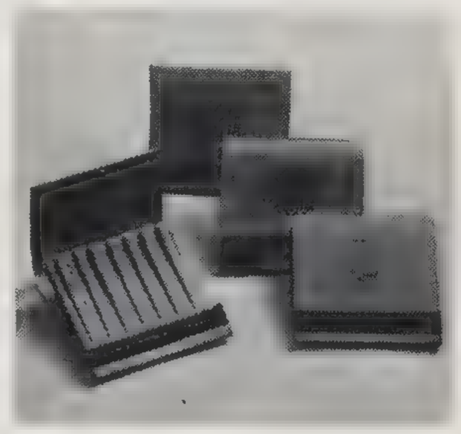
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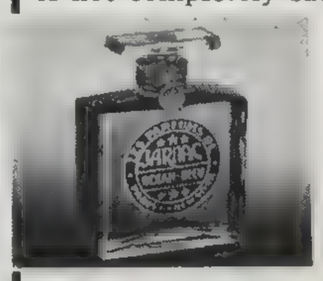


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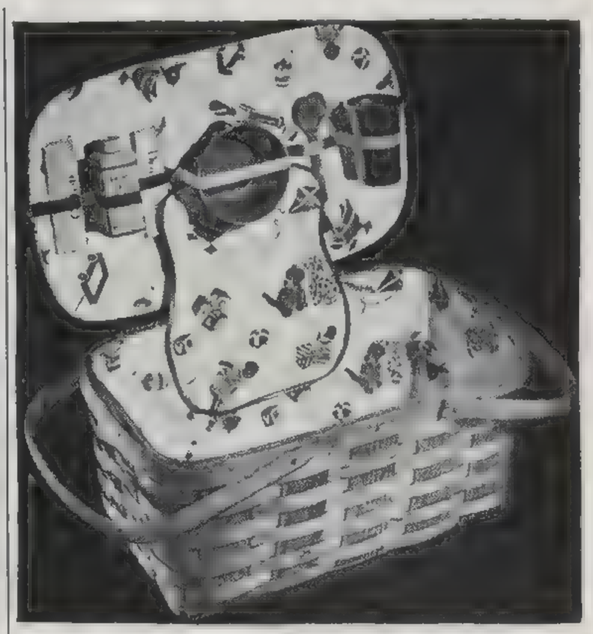


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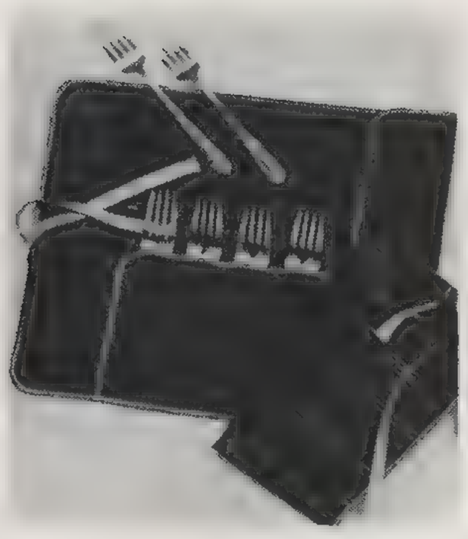
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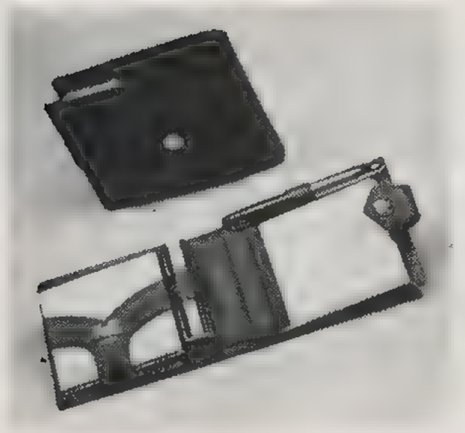


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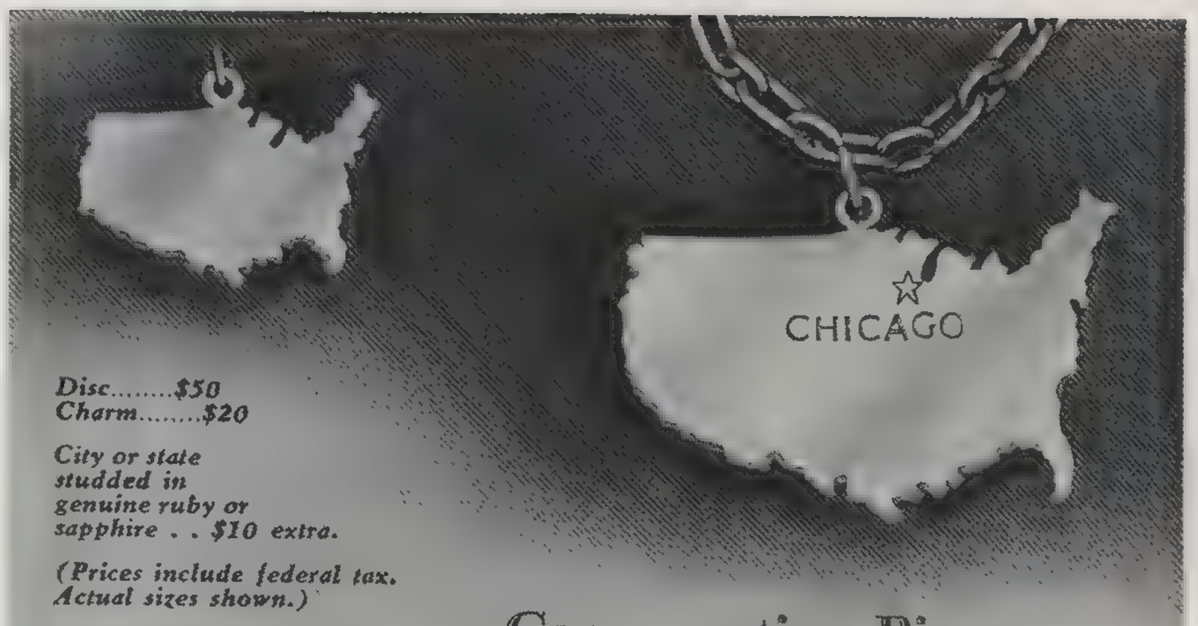


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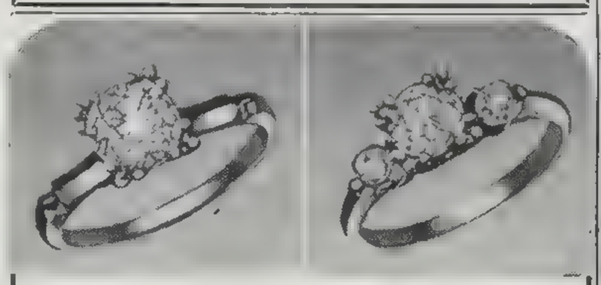


DUNHILL TINDER LIGHTER

A delightful and accurate reproduction of its 17th century English ancestor, a tinder lighter which lit the flame of baronial fires. We've never seen a cigarette lighter more dependable or eye-appealing than this Dunhill masterpiece.

$15.00 ***postpaid***

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To Cherish Among Your Most Precious Possessions

Exquisite

GENUINE ZIRCON SOLITAIRES

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$12.50 *Each*

Including Federal Tax and Postage, Mail Orders Promptly Filled.

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Left, exquisite 1½-carat solitaire.

Right, superb 1-carat solitaire, set with two round Zircons.

Either ring in 14K white or yellow gold mounting.

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VALIANT HANDBAG AND BELT SET

Versatile top grain polished cowhide to go with your entire wardrobe in black, brown, red, green, suntan, bamboo, and mahogany for informal, sport, and tailored wear. Antiqued finished shield offsetting vertical tab —Size 8" x 9", $7.95 (plus 20% tax) Belt $2.79 available separately.

A "SPORT AGE" CREATION BY BONITA

Free gift catalog on request

$1.00 deposit on all C. O. D.'S

Order by mail postpaid from

Muriel Duncan

Dep't V-11 **Haddon Heights, N. J.**



For large dogs . . 28" x 36" **$4.95** POSTPAID

15"x28" **ONLY $2.95** post paid

Very Economical!

Flea-no-mat

kills insects—stops dog odor!

Use this revolutionary, chemically treated mat on regular bed of pet, or separately — rids cats or dogs of fleas, ticks, nits. Pleasant, clean odor counteracts animal smell. Kennel-tested by veterinarians. **Order today — money back guarantee!** Check or Money Order

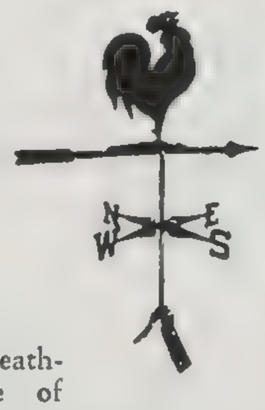
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Manufacturer
P.O. BOX 1143-B, DALLAS, TEXAS

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OUR FAMOUS WEATHERCOCK VANE

Only **$7.95**

Postpaid in U. S. A.



Handsome Weathercock made of hand-wrought iron with black rust resistant finish. Complete with roof saddle and ball swivel standard. Also available as sign bracket—$7.95. Lettering 25c a letter.



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Send 25c in stamps or coin for newfangled Old Farmer's Almanac-Catalog illustrating many reproductions in iron, brass and copper for unusual gifts.

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Cocktail for the hair—Paschkes' sweet-scented hair freshener. Use between shampoos, leaves scalp tingling, hair freshened. From our salon. Incl. tax. Postpaid, **$4.75**

PASCHKES

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TRAVELING CHEER

Protection for travelers' spirits in this complete beverage-toting set. Stout carrying case of genuine saddle leather (with strong lock!) houses two leather-covered pint-size flasks and two 2-ounce chrome plated drinking jiggers. Adjustable strap for hand or shoulder carrying. **$32.50. Individual Hooded Flask,** saddle leather covered; pint capacity, **$12.00** Postpaid—No C.O.D.'s. Each available in Suntan or Russet finish. Send for catalog "Perfectionist's Guide to Gift Buying."

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Fine Leatherware

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Yours or his

SHOES REBUILT

the factory way



You get prime leather full soles—heels built up—scuff marks re-newed—welts resewed—new shoe appearance and wear—done by experts the factory way. Complete rebuilding job—men's or women's shoes—

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For new style and comfort, have your shoes made toeless.... **$2.45**

Pumps cut down to relieve soreness across instep—finished with factory-style silk binding **$1.50**

Suede shoes redressed the modern way..... **$1.39**

Alligator and reptile shoes and hand-bags reglazed — original gleaming appearance **$1.95**

FREE 12-page booklet on shoe care and strong carton for mailing shoes. Send to-day.

SEND NO MONEY

Just mail shoes to address below.
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TAI TAI APRON

Perfect protection for smart, busy hostesses.

Charmingly designed like Chinese banker coat, mandarin collar, full front, and dainty back ties. On or off in a jiffy. Butcher Linen or Broadcloth. Colors: Snow White; Royal Blue; Jade Green; Chinese Red; Peking Gold; Kelly Green; Lilac. Sizes: Small, Medium, Large.

$2.98

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feathery-light and warm as down



IMPORTED PURE WOOL SHETLAND

Lacy-delicate knit, pink, blue or white . . . sheer silk lined. Small, Medium or Large.

Bed Jacket..... **$17.50**
Full length robe..... **$45.00**

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576 Madison Avenue, N. Y. C.

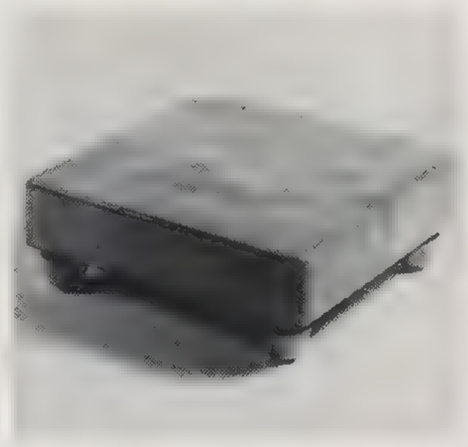
SHOP

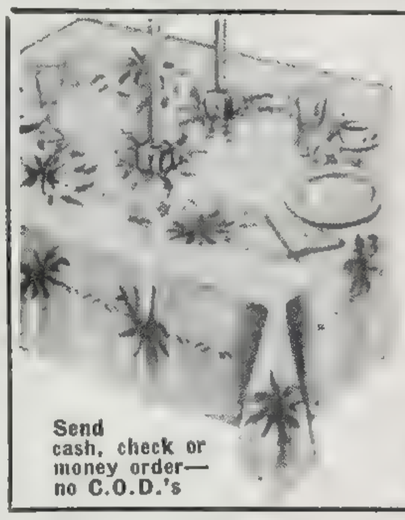


A LITTLE FUR goes a long way toward giving a look of elegance to a simple suit or wool dress. This, an ascot of broadtail-processed lambskin, lined in rayon satin or crepe, to twist and turn many ways. $36 tax inc., postpaid; Lewis & Lewis, 19 East 9th Street, New York.



STRONG SUPPORT for carving, chopping, pounding: kitchen-size butcher block of solid hardwood for anything from pounding resistant foods to slicing a roast. "Butch-R-Boy" is $4.95 ppd.; Northwest Chair Co., Tacoma, Wash.





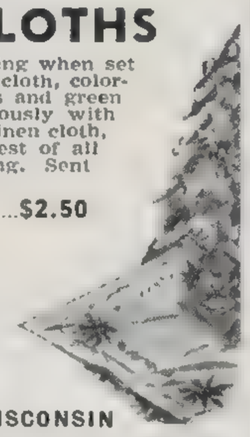
HAND BLOCKED POINSETTIA PATTERN

PLASTIC TABLE CLOTHS

Christmas dinner will look twice as appetizing when set on this transparent, clear vinyl plastic table cloth, colorfully designed with brilliant red poinsettias and green holly brancnes . . . all blending harmoniously with your white linens. Fits right over your fine linen cloth, giving protection as well as beauty, and best of all . . . you'll save on washing and ironing. Sent postage paid.

54x54 in.....**$1.50** 54x72 in.....**$2.50**
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Xmas Tree Floor Covers . . . opaque, silver metallic plastic . . . waterproof, tough. Protects rug or carpet from tree sap, water, etc. Colorful Xmas design. 54x54 in.....**$1.50**



Send cash, check or money order—no C.O.D.'s

EDITH SPECIALTIES CO.

5063 N. BAY RIDGE, MILWAUKEE, WISCONSIN

2 *in* 1
Sewing-Jewel CASE



Fine quilted moire SEWING-AND-JEWEL-CASE, *a wonderful combination. Both sides are zippered...one contains a taffeta-lined* Sewing Pocket, *complete with kit. The other* protects Jewels *in rich plushy velvet lining. In transparent acetate box. Navy, peach, dark green, ice blue.*

$2.95 *postpaid · Satisfaction guaranteed*

Send for new 1951 catalog of Unusual Gifts

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WHY WRINKLES?

Skin dryness is one of the main causes for wrinkles. . . . For a skin free of these embarrassing age lines, try *CERBINI CREAM.* Revolutionary action—wrinkle smoothing, revitalizing, it imparts a super-soft texture to the skin by restoring natural oils. This non-toxic cream does not lie on the skin, creating a plaster finish, but is actually **absorbed into the skin** and attacks the basic problem of skin dryness.

UNCONDITIONALLY GUARANTEED

Try Cerbini Cream and if not completely satisfied, return remainder within 10 days . . . you will receive a complete refund. Try it now—amazing overnight results. Mail, phone orders filled.

2 oz. jar . . . **$2.40** *incl. tax*

CERBINI LABORATORIES Inc.
683 Third Ave., N. Y. 17, MU 2-3321

HOUND

. . . trims the tree

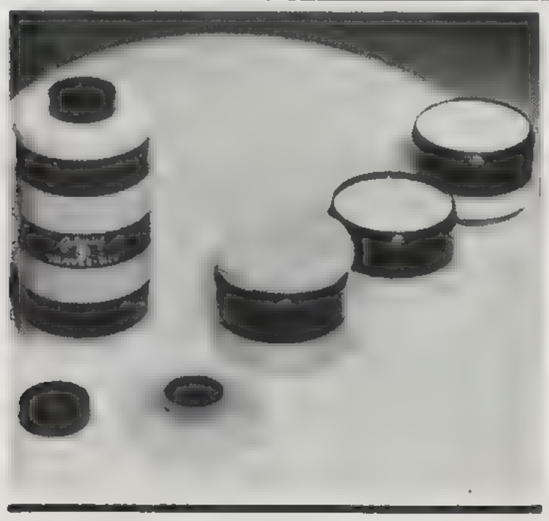


COLLECTION for cocktail time: a bag full of sea food delicacies; Albacore Tuna, Smoked Oysters, Kippered Sturgeon, Smoked Oyster Spread, Chinook Red Salmon. Twelve tins in all, for $5.95 postpaid; North Star, 1001 Westlake Ave., Seattle, Washington.

MIEHLMANN



LEDERHOSEN, those sturdy, well-tailored little-boy shorts with suspenders, from Austria. A useful present for an active young man. Sizes 2 to 5, $14.95; 6 to 10, $16.95 ppd.; Trude's Originals, P. O.--Box 442, Yonkers, New York.



Compact Travel KIT *Marvelous Gift!*

● Sectional kit with quality beauty necessities . . . Lipstick-Rouge; Mirror, Powder and Puff; Cleansing Cream; Night Cream . . . combined in lightweight, handsome, black and white plastic, 4-section case.

Ample supply for traveling, vacations, etc. Stands 5 inches tall, 2½ inches diameter. Each section a standard size package. . . . Easily tucked in handbag, overnight case or car compartment.

Specify: Light, Medium or Dark Lipstick-Rouge; Nos. 1 or 2 Rachel, Beige or Natural Face Powder.

New, Novel Gift Complete with Cosmetics ..... **$3.75** *Fed. Tax Incl.*

KIT ONLY with Mirror & Puff $2.00. Postpaid U.S.A.

Colonial Cosmetic Co.

Since 1929

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GROW GENUINE DUTCH HYACINTHS INDOORS IN GLASSES • NO SOIL!



Special CUPS fit any glass or jar. Beautify the home with succession of gorgeous, large winter blooms in choicest colors.

Ideal as CHRISTMAS PRESENT, GIFT, PRIZE.

5 STASSEN HYACINTHS, one each SNOW WHITE, DELICATE PINK, CHINA BLUE, BRIGHT RED, SKY BLUE.

5 HYACINTH CUPS, complete instructions **$2**

3 ORDERS **$5.75**

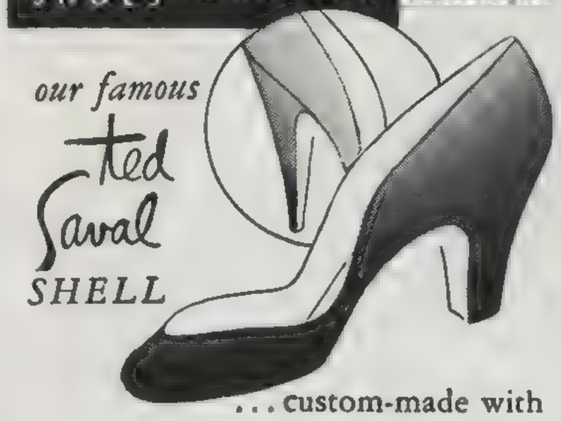
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STASSEN FLORAL GARDENS

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Tall 'n Smart SHOES SIZES 9 to 12 AAAA to C

Write for Illustrated Booklet "E" for our complete shoe styles



our famous Ted Saval *SHELL*

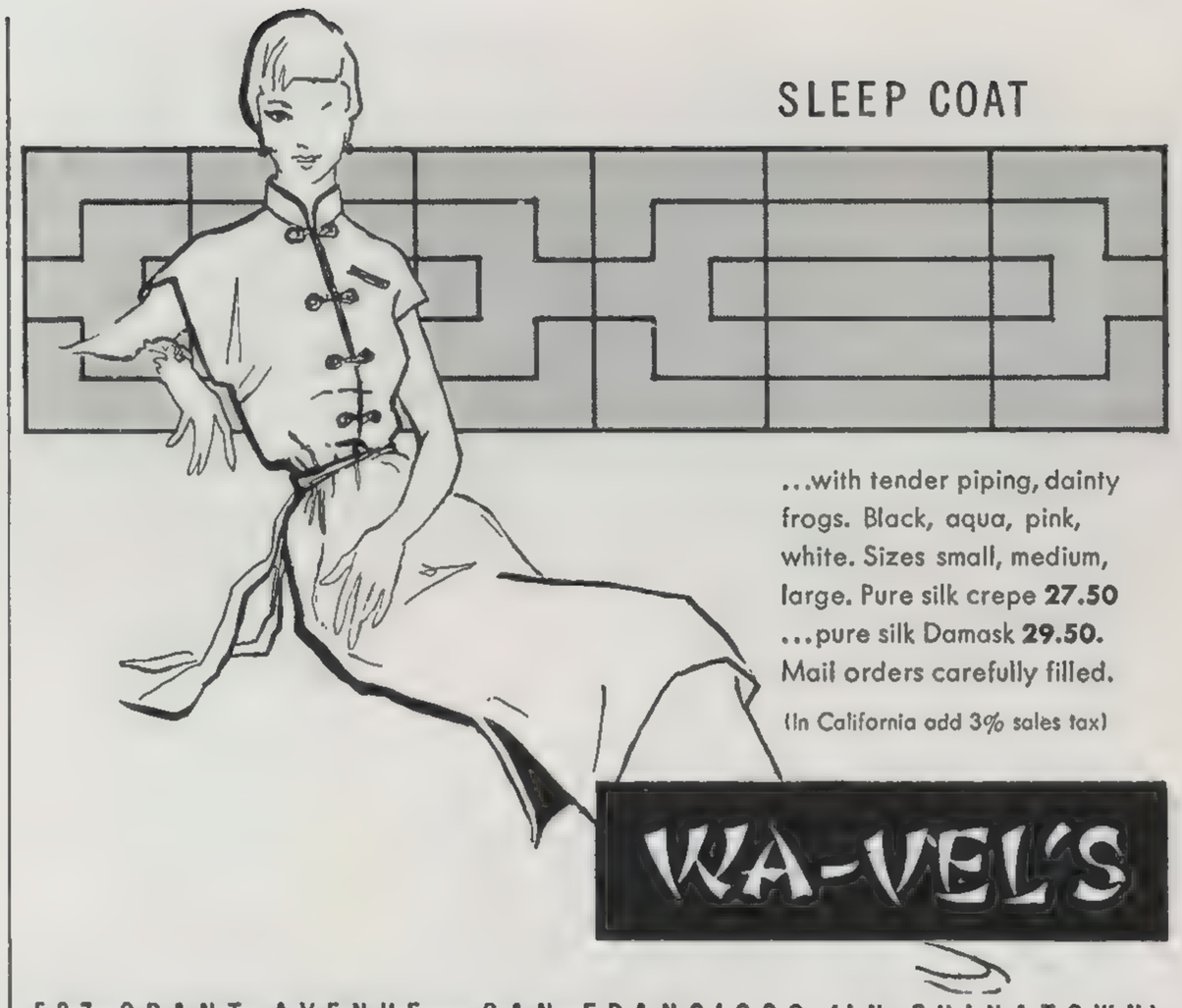
. . . custom-made with high or medium heel, **13.98**

Black, blue or brown suede • Black, brown, blue or red calf • Black velvet • White or black satin • White linen • Natural shantung. • Black patent.

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Expert attention given to Mail Orders.



. . . with tender piping, dainty frogs. Black, aqua, pink, white. Sizes small, medium, large. Pure silk crepe **27.50** . . . pure silk Damask **29.50.** Mail orders carefully filled.

(In California add 3% sales tax)

KA-VEL'S

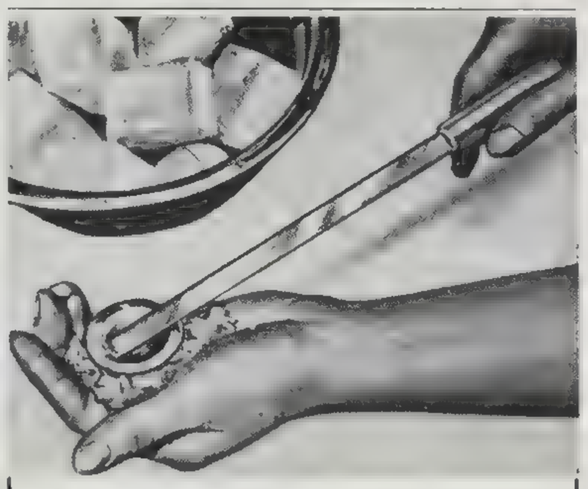
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RAYMOND

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Salt Lake City, Utah



Amazing Device for Cracking ICE!

Now . . . crack ice so fast you won't believe your eyes. One or two light taps on a cube of ice cracks the ice to bits without effort. It's the action of the Tap-Icer spring steel vibrator that does the trick and the ice doesn't scatter. No grinding. No jabbing. No pounding. No skill required. Amaze friends. A gift everyone enjoys. Made to last for years. Money back guarantee. *Only* $1.00 postpaid. At better gift shops or *immediate delivery from*

TAP-ICER COMPANY

205 West Street, Williamsport, Pa.

The FIGURE ADJUSTER HELPS REDUCE *your appearance* INSTANTLY

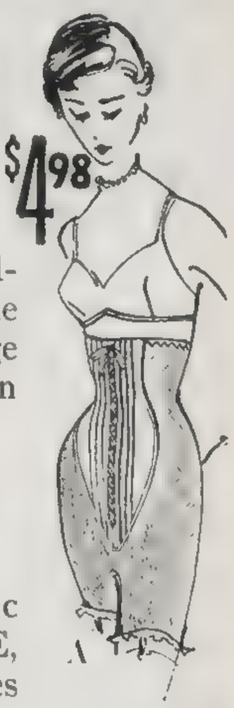


Figure Adjuster, LIGHT in weight, yet powerfully strong, allows air to circulate through it, absorbs perspiration, and allows adjustment to just the right amount of bulge control you need for an improved figure.

MAGIC PANEL CONTROL

The satin magic PANEL FEATURE, easily controlled, laces right up to meet the bra—"no laces show"—and is the result of scientifically testing different kinds of panels on thousands of women.

Make this test with your own hands!

Clasp your hands over your abdomen, press upwards, and in gently but firmly. You feel better, don't you? That is just what the up-lift adjustable figure adjuster does for you, only the FIGURE ADJUSTER does it better.

Why Diet? Try It!

- Raises abdomen and keeps it in.
- Helps to bring in the waist.
- Helps to smooth and slim the thighs.
- Helps to make your clothes fit more beautifully.



B.

GUARANTEED TO DELIGHT OR YOUR MONEY BACK . . . 10-DAY FREE TRIAL!

FIGURE ADJUSTER CO., Dept. 116
318 Market St., Newark, New Jersey

Yes! Please rush "FIGURE ADJUSTER" on approval. If not delighted I may return girdle within 10 days.

☐ I will pay postman $4.98 plus postage.
☐ I enclose $5.00 cash, check or money order, send postage prepaid.

Check size: ☐ Sm. (24-26); ☐ Med. (27-28); ☐ Lg. (29-30); ☐ XL (31-32); ☐ XXL (33-35); ☐ XXXL (36-38); ☐ 4X (39-40); ☐5X (41-44).

Color: ☐ Nude ☐ Blue ☐ White

Size ..... Panty Girdle ..... Girdle .....

Name .....

Address .....

City .....Zone.....State.....

Please print carefully. Be sure to give your size.



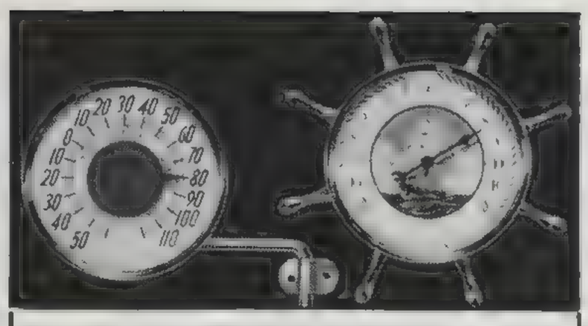
Lustrous Cotton Broadcloth with a snow white yoke of Swiss Embroidered panels of Entre Deux. The skirt has kick pleats in front. Pink Blue Maize. State second color choice.

1 to 3 Toddler **$7.95** *3 to 6x* **$8.95** *7 to 12* **$10.95**

Postpaid. Send check or money order. No C. O D.'s please.

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THERMOMETER SET

OUTDOOR THERMOMETER has a 4" dial with red bull's-eye. Easily read at 8 ft. All brass case—will not corrode. Unique solid copper adjustable arm. INDOOR THERMOMETER SHIP WHEEL, Cape Cod traditional, with 4" dial, large numerals easy to read. Dial has true copy of a famous Clipper Ship in color—a work of art. Ships brass spoke, brass bezel. Guaranteed not to tarnish. Products of 54 years' experience.

SET OF 2 SPECIAL $6.50 ppd.

OUTDOOR ONLY—$3.00
INDOOR ONLY—$4.50

Check or M.O.—No C.O.D.'s

UNCONDITIONALLY GUARANTEED

Angus Products

CENTERVILLE 20
CAPE COD V, MASSACHUSETTS

BEAUTIFUL CHRISTMAS GIFTS

Her muff is young and gay . . . with collar to match



LAPIN *in enchanting colors . . .*

- red
- green
- navy
- black
- white
- brown

Collar **$9.95**
Muff **$14.95**
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Stocking fillers . . .

FUR CORSAGE

Luxurious as an orchid and more lasting. Give her several —white, light or dark brown. Postage & federal tax included, no c.o.d.

$3.95



HAROLD J. RUBIN 52 east 56 N. Y. 22



Carrousel CLOTHES RACK

Gay way to teach tots to hang up their clothes . . . perfect Christmas gift! Special oil-processed Masonite board has five pegs for nighties, shirts, etc. Colorbright, sturdy, washable . . . can be placed on wall or door at desired height. 20" long, 8" high.

Other designs: The Train, Clown, Boy and Girl.

$2.75 ppd. *Send check or money order. No C.O.D.'s please*

RAMPE PRODUCTS CO.
DEPT. V
13131 Euclid Avenue, Cleveland 12, Ohio



SHOP

FOR CHRISTMAS SPIRITS, these new sterling silver decanter tags will be pretty and useful. Made to order with "sherry" or "Port" or any type of whisky, $1.95 each, tax inc., postpaid; Leah K. Curtiss, 460 Park Avenue, N. Y.



SMOKE DREAM for the seashore or rainy environs: a new jar for cigarettes, pipe tobacco, the top filled with silica gel to absorb moisture. $7.50; with etched monogram, $10. MM Company, 400 Park Avenue, New York City, N. Y.

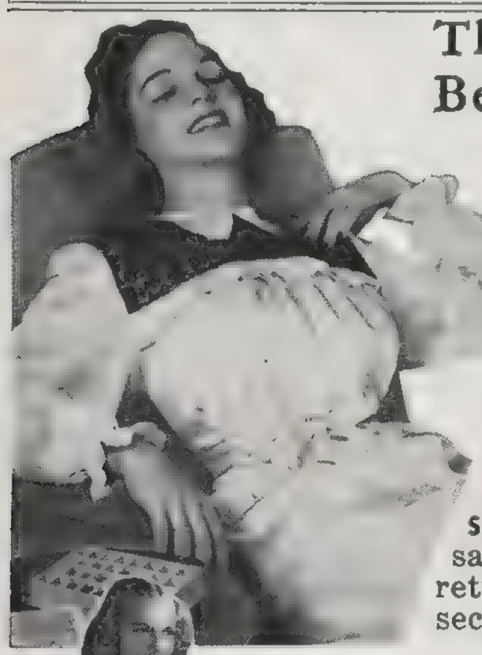


PAIR OF GADABOUTS

A little trunk, plastered with resort labels from all over the world, comes filled with complete outfits for two 8" dolls. One wears ice skates, the other roller skates, and any little stay-at-home will have the time of her life touring the world with her two protégés. Trunk is 12" high.

$3.98 POST PAID

NOVELTY MART
59 East 8th Street, Dept. 868, New York 3, N. Y.



This Utterly New Kind of Bedjacket Makes Ideal Gift!

The beautiful Pamper Jacket is perfect for anyone who likes to (or who must) spend a lot of time in bed.

Slips on from in front. Simply cross sash behind back, pull, and patented back closes automatically. One button on shoulder. Tie sash and fit is perfect! No twisting and squirming to get into. Keeps chest warmly covered.

4 Kangaroo Pockets across front hold cigarettes, tissue, aspirin, matches, cosmetics, etc. Handier than a bedside table!

Satisfaction guaranteed or money back. Thousands sold for up to $14.95 without a single return! Limited quantity, so please make a second choice.



Style A—Pink, blue or white satin with beige imported lace yoke. Small, medium and large sizes.

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ORDER DIRECT FROM

The La-Lo Co.
821 Main St., Shawnee, Kans.

Please send at once_____Pamper Jackets at $5.95 Postage-Paid.

Style_____Color_____Size_____

Second Choice_____

Name_____

Address_____

City & State_____

REAL *WALKING* DOLLS!



These amazing dolls are out of the crawling stage, and really walk! They are almost as big as the little lady who will love them. They have soft bodies and are a full 30" tall.



STEPHAN and STEPHANIE —BROTHER and SISTER, are all dressed up, too, from head to toe, and ready to attend the most formal party. Stephan in a corduroy suit and hat and Stephanie all in rayon. Remember, if the weather is fair, they can walk from there!

$12.98 each, postpaid
$25.00 pair, postpaid

Send for 1951 edition of THE GIFT SHOPPER.

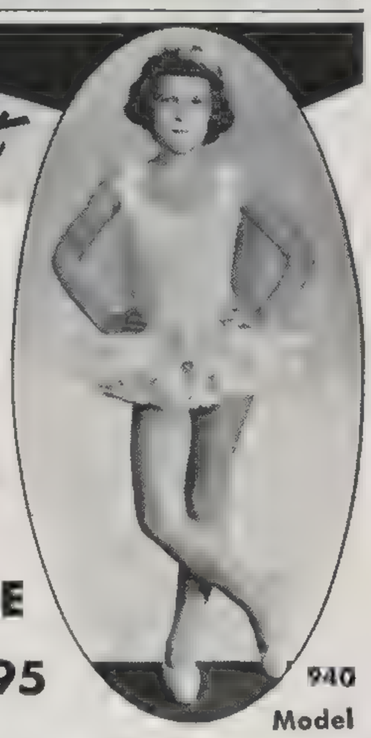
THE Gift SHOPPER

JOE SMITH SALES COMPANY
Dept. V, JOPLIN, MO.

A Gift to delight the family

STAR ★ **ALL NYLON BALLET COSTUME**

SIZES 2 to 5 **$9.95**



940 Model

6 to 7—10.95
8 to 10—12.95
12 to 18—13.95

SEND CHECK OR M.O.—WE PAY POSTAGE

Hit of 7 national dance conventions. Has elasticized bodice, trunks attached. In pink, black, white. Order by age & dress size. Satisfaction guaranteed.

CURTAIN CALL COSTUMES
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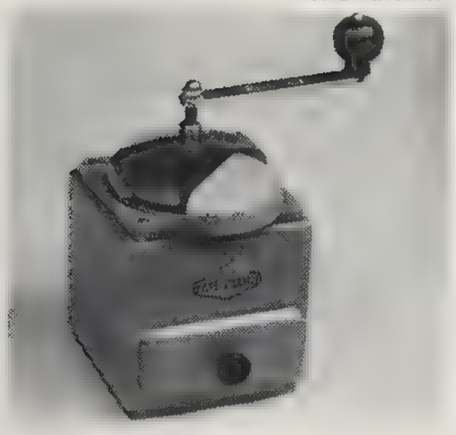
HOUND

. . . trims the tree



SHADE OF MEANING. Pocket address memo, works like a window shade: pull it out to the right letter, push the button and it snaps back. In a gilt case, with pencil, $1.95 ppd.; Eunice Novelties, Box 41, Rego Park, N. Y.

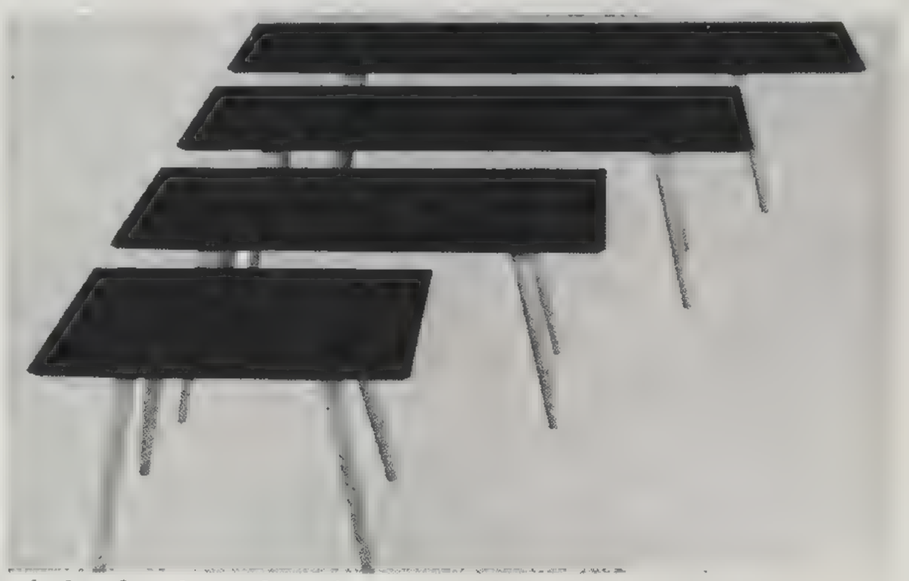
MIEHLMANN



IT'S A GRIND but the surest way of having fresh, delicious coffee. From Germany, sturdy new coffee grinder, easy to stoke, with a drawer to catch the grounds. $7.50 postpaid; The Post Mart, 260 East 78th St., New York, N.Y.

BEAUTIFUL MODERN TABLES

USE AS COCKTAIL TABLES, END TABLES OR EXTRA SEATING



Made entirely of rock maple and northern birch. Black lacquered top with natural finished legs;—or may be had all natural finish.

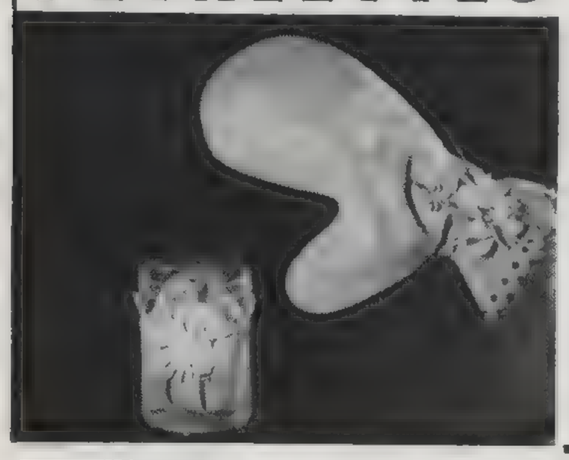
24" x 18" top **$12.50** *48" x 18" top* **$16.50**
36" x 18" top **$14.50** *60" x 18" top* **$18.50**

All are 15" high. Prices include delivery guaranteed perfect condition, but add 10% west of Mississippi River.

Please remit with order. No COD's. Send 10c stamps for catalog of many other pieces designed by Paul McCobb, America's top flight modern designer.

FURNITURE CRAFTSMEN, Inc. Box 318 GARDNER, MASS.

PETALETTES



Wonderful little mitts, of thin rubber, that keep hands young and soft as a baby's.

Lined with cozy stockinette . . . with multi-colored rubber flowers tucked into the lacy ruffles at the wrist.

After washing hands at night, cover with gobs of rich cream . . . or just plain white vaseline. You'll wake up with hands *somebody* will want to hold.

Available in **yellow, turquoise, pink, white** and *charmingly gift packed in a transparent box.* **$2.00**

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no C.O.D.'s please

Feder Fashions
A Division of Feder Industries
509 West 56th Street, New York City, N. Y.



PRINTS CHARMING

imported from France

Hand-painted, these 18th Century French Provincial costume prints are steel engraved, finished with Perm-Art, a laminated process that adds extra beauty. Plaques are gold-bevelled, unbreakable, ready-to-hang. A pair makes a charming gift.

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That perennial favorite, a luscious, taste-teasing, palate-pleasing whole Forst Catskill Mountain Smoked Turkey, cured in rare herbs and spices, then smoke-cooked in air-conditioned smokehouses to golden-brown perfection over fragrant applewood embers. From 8 to 20 lbs., net smoked weight. Price **$1.65** a lb.

Vacuum-Packed
***Smoked* TURKEY DELICACIES**

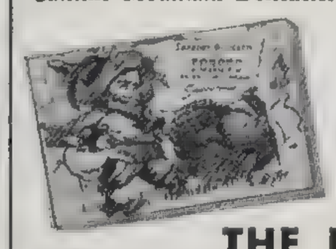
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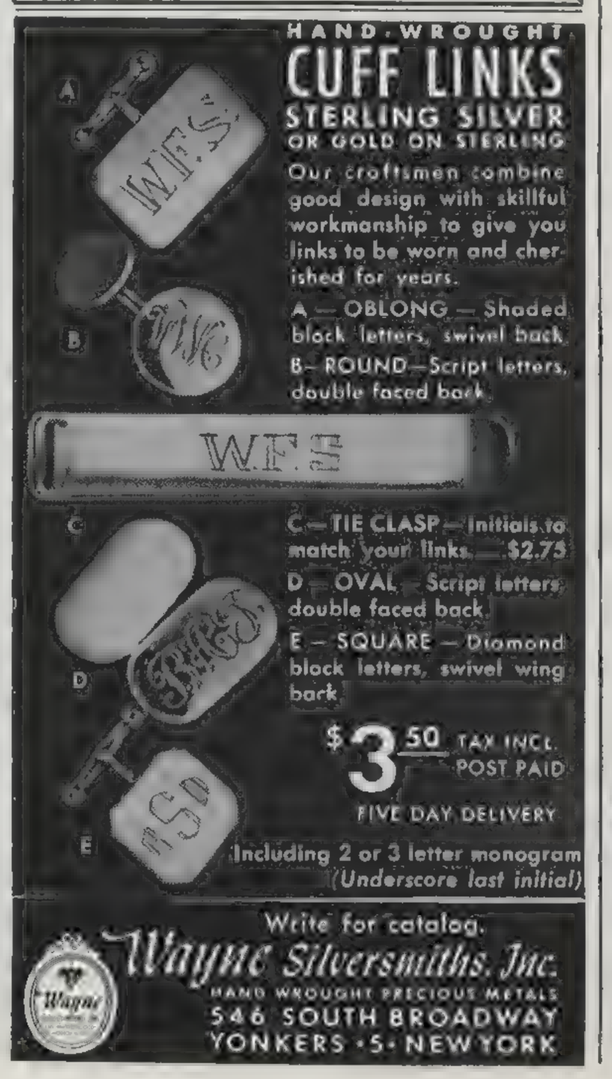
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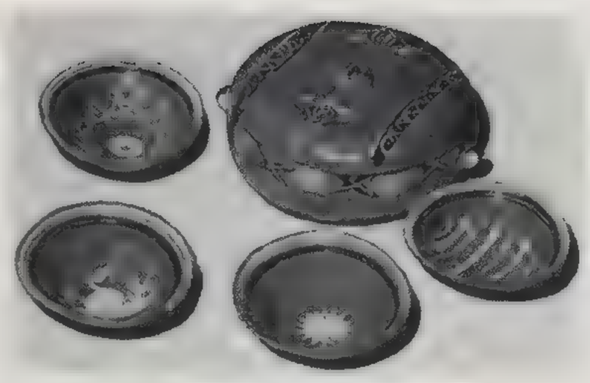
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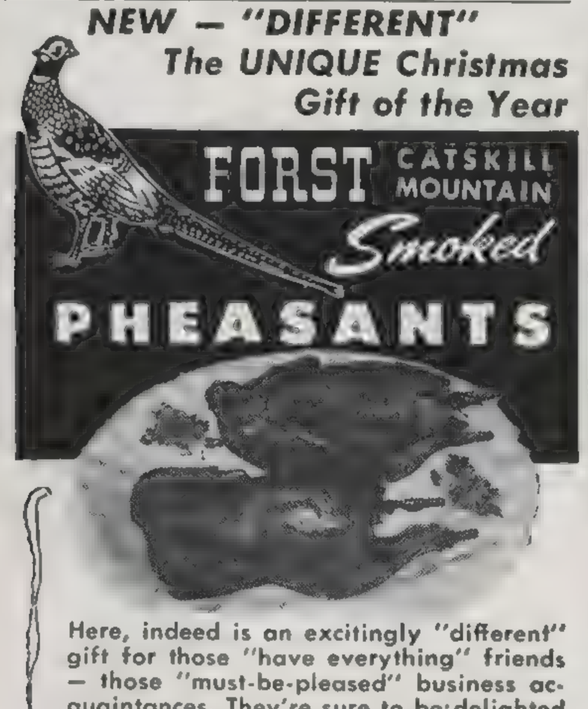
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We Forsts season them according to a secret family recipe in rare, zesty spices and aromatic herbs. Then, we slowly, painstakingly smoke-cook them over fragrant applewood embers to a succulent, rich golden brown! Comes all ready to eat.

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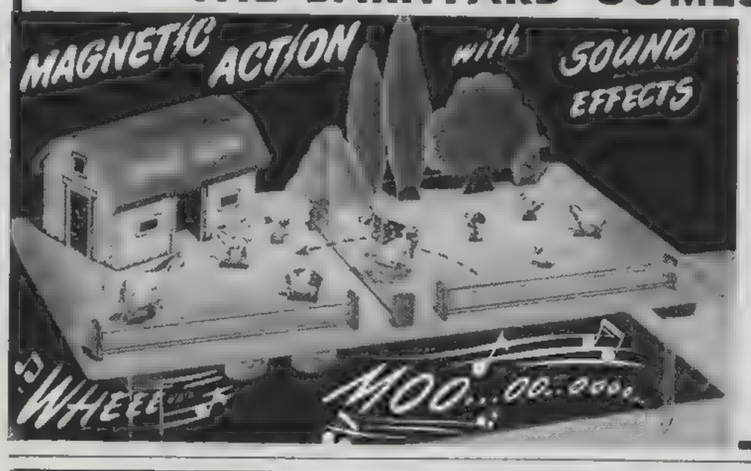
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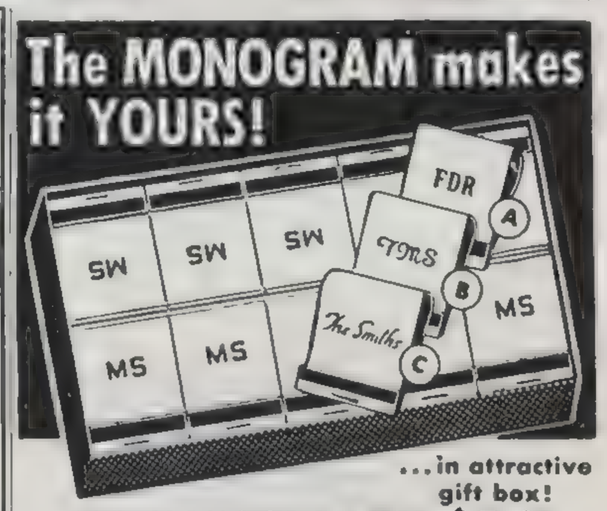
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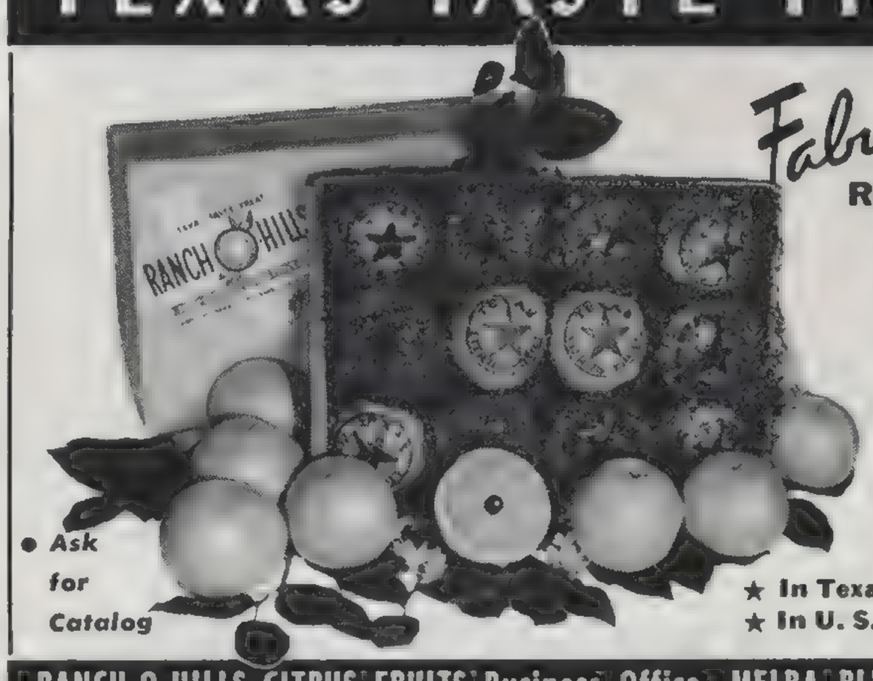


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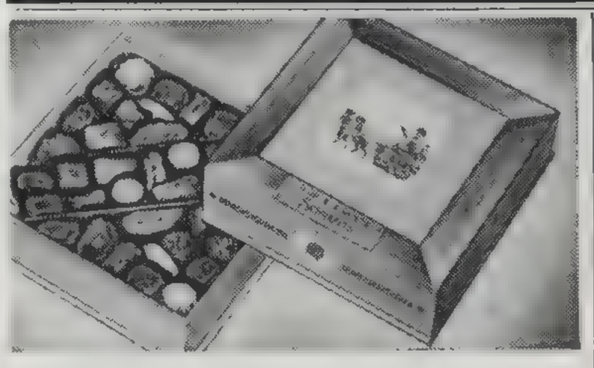
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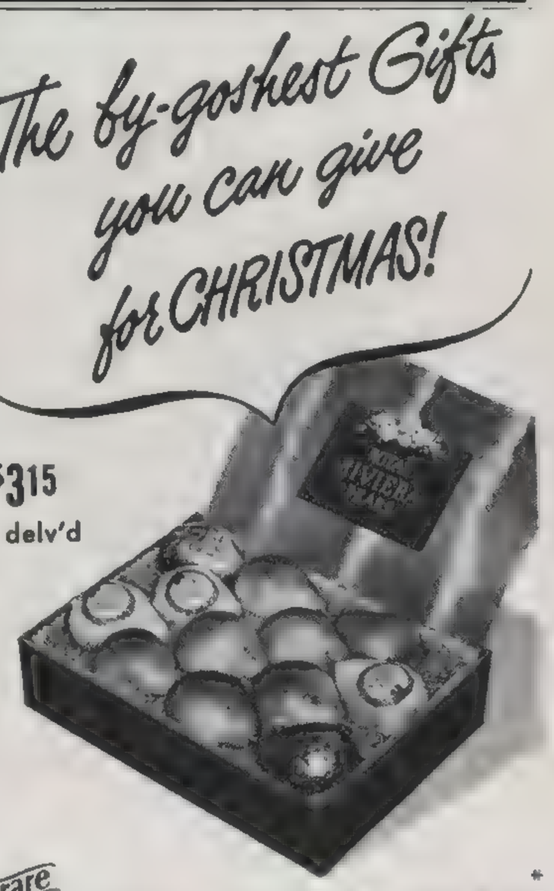
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$3.15 delv'd

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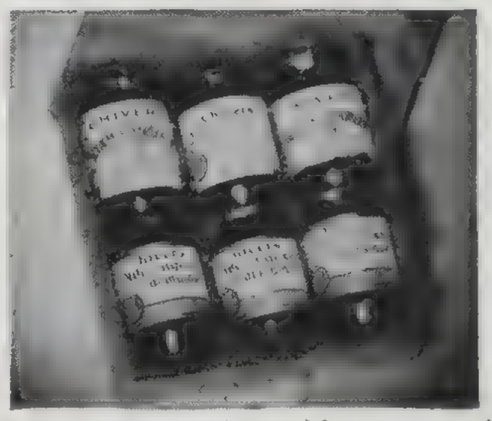


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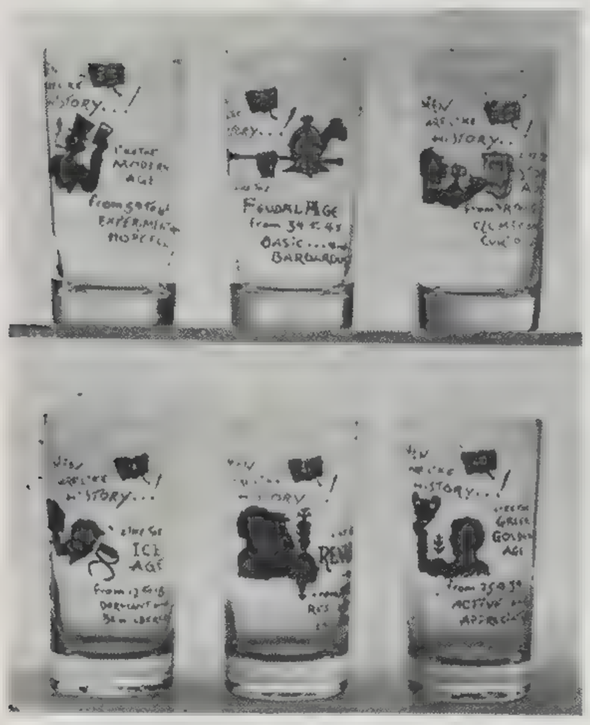
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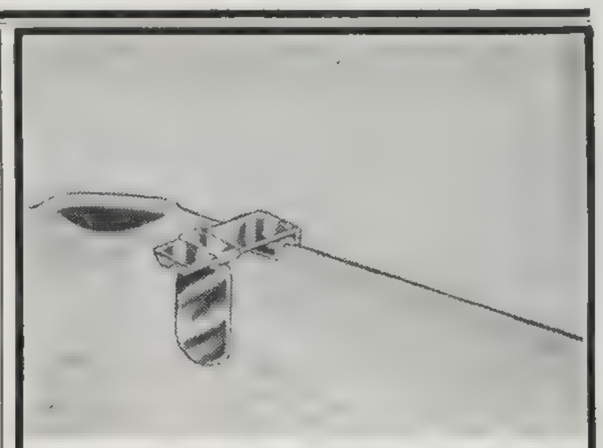
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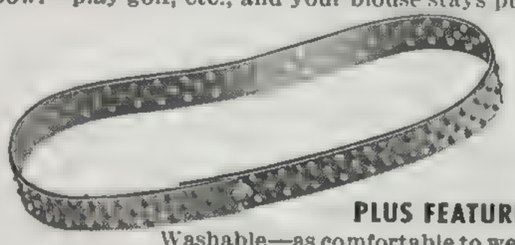
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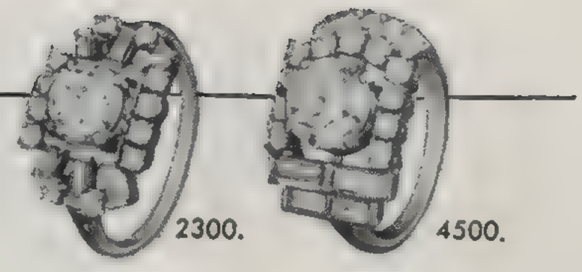


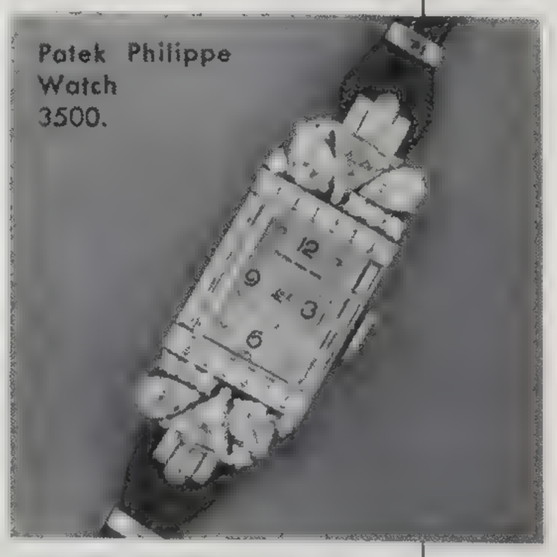
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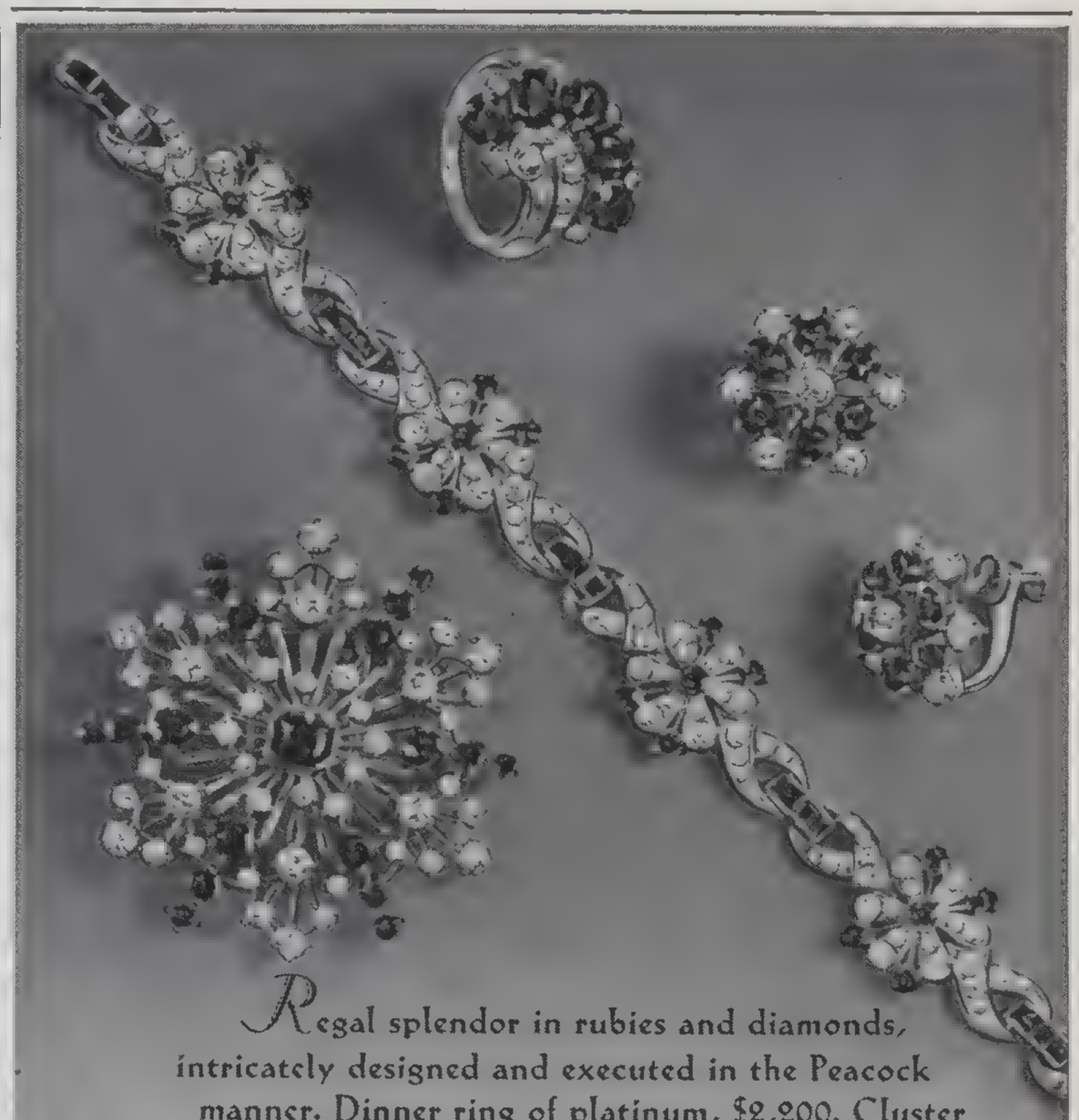
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destined for the near South . . .

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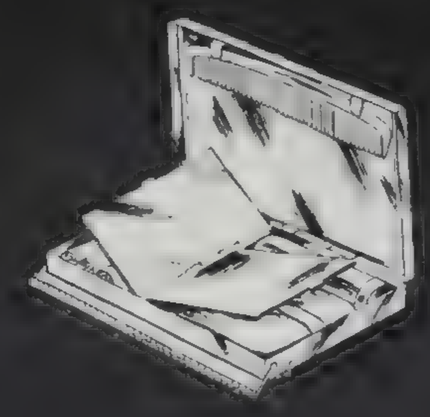
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VOGUE

INCORPORATING VANITY FAIR

NOVEMBER 15, 1950, CONTENTS

Fashions to wear, fashions to give

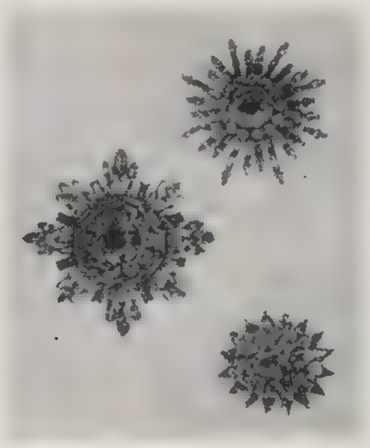
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THE COVER shows, life-size, the glowing pins that are three of Vogue's twenty-five Christmas choices (which begin on page 70). For information about these three pins, turn to page 78.

HERBERT MATTER

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Nostalgia

subtle, sophisticated—

never to be forgotten

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made in france

VOGUE'S

eye-view:

calendar notes, cross-country

In the six holiday weeks from now to December 31—some of the things to be seen, or celebrated, or given for good-works-reasons; some of the places the clothes in this issue are bound to be.

There will be 46 *Goya* paintings on loan at Wildenstein's
from now to December 16—the exhibition,
to benefit the Institute of Fine Arts (of New York University).

They'll listen, in Pittsburgh, on November 24,
to *De Sabata* conducting the Pittsburgh Symphony
in Ravel's fantasy, "L'Enfant et les Sortilèges."

They'll see the *Sadler's Wells Ballet*
in Denver on November 17 and 18; in Dallas, from November 25 to 27;
in St. Louis from December 1 to 3; in Detroit, December 8 to 10;
in Cleveland, December 12 and 13; in Chicago, December 18 to 1951.

They'll hear for the first time the Metropolitan's new production
Fledermaus on December 20.
They'll go to Hartford's Wadsworth Atheneum
for the big *17th Century Dutch painting* exhibition.

They'll go to the last Christmas dance ever,
at the Ritz in New York (on December 7). Shortly, the Ritz
will close its doors forever. The ball, called
"A Last Enchanted Evening," will benefit
Maternity Center Association, and The Lighthouse for the Blind.

There will be the *Débutante Cotillion* and Christmas Ball,
on December 18, in New York,
benefiting The New York Infirmary.

There's the opening of *Out of This World,*
Cole Porter's new musical, on November 30.

There will be the *"Headdress Ball"*
at the San Francisco Museum, December 8.
In New York, on December 28, *"Fête des Artistes"*
for the Hospitalized Veterans Music Service.
In New York, on New Year's Eve, the *ANTA* Theatre Ball,
a costume party celebrating 200 years of theatre in New York.

And on January 1, 1951, *Paris* will celebrate
her 2000th birthday-year.



CHRISTMAS PRESENTS FOR THE SMARTEST WOMAN YOU KNOW

FRANCES MCLAUGHLIN

VOGUE, NOVEMBER 15, 1950

We entirely agree; there is no one for whom it is harder
to find a Christmas present than for
the smartest woman you know. (That's not excepting
the man who has everything.)
The problem is surrounded with pitfalls. Will she slip it
off to the thrift shop as soon as no one is looking?
A miserable failure. Is it such a success
that she has already bought herself three in different colours?
The right idea, but bad timing.
Or is it a present that is surely useful and you know
she'll keep; like a can-opener to replace the one she broke
yesterday? All right, but who cares?
The real accomplishment, and compliment—when it can
be done—is to give a present worthy of her sense of taste,
that she will both enjoy and use. That, just that, is
the whole aim of the presents on the next seven pages,
the 27 more beginning on page 120,
and still others throughout the issue.
From denim apron to gold bracelet,
these are all givables that any woman in her right
fashion mind would be pleased to receive.
Which for whom is on your head. Certainly not all
would appeal to any one person.
But they are all among the best Christmas presents
that Vogue could find or have made.
They are all good presents because they are all
good fashion and that's our business.
On the next seven pages, to make matters easier,
is a specific handbook of presents: definite in price range,
in character, and sold in certain shops
across the country where you will
be able to find them all under one roof.
Later on in the issue, a quantity more.
Whether you use this handbook, and these presents,
as a point of reference, an idea-market,
or the literal shopping guide they are cut out to be,
we believe that, man or woman,
you can't fail to be right in giving a woman—
the smartest woman you know—a present that is new fashion.
smart, useful in spite of an air of pure luxury.



1. NEWLY COINED COMPACT

VOGUE'S CHRISTMAS CHOICES SHOWN LIFE-SIZE

25 FASHIONS TO GIVE

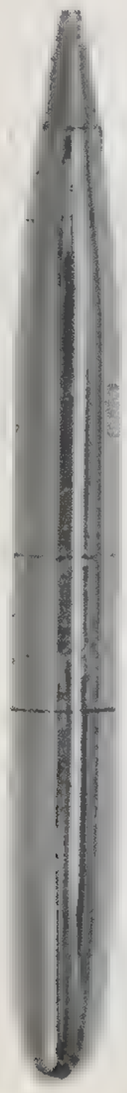
$25 AND UNDER

Here and on the next six pages is Vogue's shopping handbook.
Twenty-five presents with much invisible
thought in common. All strictly defined
in price—from $1 to $25.
All distributed, so we are sure you can buy them,
in a whole list of shops across the country.
All photographed life-size,
so there will be no more guess in your choosing
than if you lifted them right off the page.
And they are shown with the idea
that from this handbook you can do
the Christmas shopping for every woman you know.
For these are ageless things: a new point
that ought to be of comfort to the men
who use these pages for great aunts *and* best girls.
(More men should try it.)
Further on in Vogue, you will find handfuls more of presents:
like these, especially for women; like these,
presents of fashion; like these,
nearly guaranteed to be received with open arms.
But these six pages are a specific catalogue for
fireside planning, one-day shopping. With these,
you might solve all the knotty problems
of what to give all the women on your list
without having a thought outside of these pages.
(Before you begin, you might also, as a Christmas
present to everybody, send a check to the United Nations
Children's Emergency Fund, New York 16, New York.
Or order, as a double pleasure, the UNICEF Christmas card
on page 56. A pleasure to names on your Christmas list;
a pleasure to you to know that the profit on the cards
goes to benefit children all over the world.)

1. Large enough for a good helping of powder;
stamped like a coin on both sides;
in gold-plated metal, $4.50; Hattie Carnegie.
2. A wonderful thing for a well-ordered bag: pretty, reliable.
Pen at one end, pencil at the other, it telescopes out
to a good writing length. Writescope, made in sterling silver, especially
for Vogue's Christmas presents, $5*; Bergdorf Goodman.
3. A rose leaf, a geranium leaf, to the life; gold-plated sterling
silver clips; to wear on a cuff, a collar, a hat;
or—as planned—in your hair. Each, $10*; Henri Bendel.
4. A stole, a wonderful scarf; seventy inches of
heavy Italian silk in Roman stripes. A brilliant
and ageless present, by Echo, $13; Bonwit Teller.

For list of shops in other cities, see page 144.

*Plus tax



2. TELESCOPED PEN-AND-PENCIL

3. ROSE LEAF, GERANIUM LEAF—CLIPS
4. ITALIAN SILK STOLE

HERBERT MATTER

5. GOLD-PLATED HORNS
FOR PERFUME,
FOR PILLS

6. HANDKERCHIEFS:
SHADED LINEN

7. EARRINGS,
CLASSIC ROUNDS,
NEW SIZE

HERBERT MATTER



8. COMPACT IDEA: NEW PLACE FOR A DOOR KEY

Photographed life-size:
5. Jewels with a Roman look, turned with new purpose. Gold-plated metal horns copied from an Italian piece. The one at left is for perfume (there's an inner stopper; top screws tight). The one at right is a pill case with hinged top, a cabochon stone in its dome. $5* each. Bergdorf Goodman.
6. Shaded linen squares with hand-rolled hems (the colour effect, a sort of one-way plaid). You might give a whole rainbow of them. By Burmel, $1 each. Lord & Taylor.
7. Big earrings, highly polished. Gold-plated sterling silver, bound in twisted threads of gilt. By Napier. $11* a pair; Bonwit Teller.
8. Dual-purpose department: A metal compact with a raised key design that becomes a filing case for one's door key. The whole business, encased in red leather. By Paul Flato, $10. Jay Thorpe.
9. A sound little cigarette lighter of gold-plated metal. News factor: it wears its own red calf suit, with a metal clip at one side to clip to a belt, or pocket, or handbag compartment. By A. S. R., $10*. Jay Thorpe.
10. A gold-plated cigarette box that looks for all the world like bright and shining tree bark. The furrows, besides being handsome, weather scratches well, it seems. Meant for dinner tables; coffee table life; or for transit, in a handbag. It holds at least twenty cigarettes of any current stature. Box, $10. Lord & Taylor.
11. Real stones in gold plate. Semi-precious stones polished smooth, cabochon cut, sunk into the surface of what looks like molten gold. $20*. From Saks Fifth Avenue.

For a list of shops in other cities, see page 144.

*Plus tax

25 FASHIONS TO GIVE *cont'd*



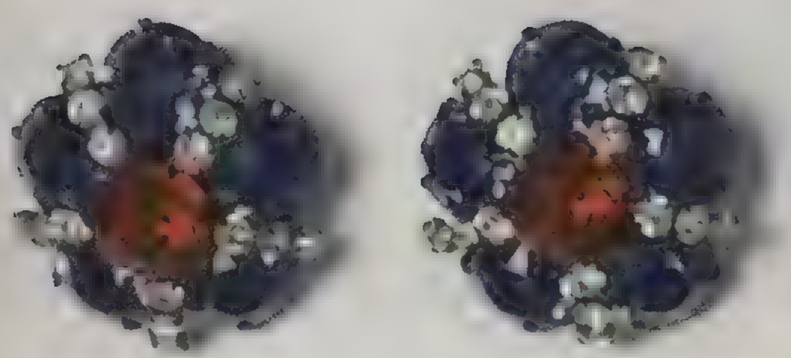
9. LITTLE LIGHTER, CLIP-BACKED CASE

10. "TREE BARK" CIGARETTE BOX, GOLD-PLATED



11. REAL JEWELS SUNK IN A COMPACT





12. HEAPED GLITTER:
BOLD EARRINGS



13. THE BRILLANT
"LOOPHOLE"

14. BANGLE BRACELET,
STONE PAVED.

12. Shown life-size (as, indeed, is everything on these pages), earrings. Their point: their size and colour. Mounds of ruby-and sapphire-coloured stones, radiating rhinestones in stripes. The whole business sunk in a cushion of oxidized metal. $7*. Saks Fifth.

13. A fascinating new Thing. A fan-shaped jewel of delicately-cut rhinestones curved away from—and this is the point—a loophole. The idea: through this you can draw a length of silky ribbon; a scarf; a strip of fur. Or it can be hung from pearls, or a fresh flower thrust through its centre. $15*. Bonwit Teller.

14. To wear just below the elbow—a narrow bangle bracelet for a bare-armed dinner or evening dress. The band and the bubble, hand-set rhinestones. By Kramer, $8*. Henri Bendel.

15. A floating square of lace, the centre, linen with a small addition of fine Egyptian cotton. A handkerchief, about 14 inches square; meant as an evening gesture. The fresh thought: linen as a particularly-evening idea. In white, by Bloch Frères, $7.50. Bergdorf Goodman.

16. To lie flat at the base of the throat—a collar of fake jewels. Gold-plated metal in a pliant form, at the rim, a river of sparkling stones. (each of the rhinestones, well-set, set in prongs). $15*. Hattie Carnegie.

17. Handsome and flat and with scrolls of gilt passementerie, an envelope bag for evening. The basis, white rayon satin. The flavour, new, Spanish. Its rôle, evening, or the most dazzled short dinner costume. $13*. De Pinna.

For shops in other cities, see page 144

*Plus tax

HERBERT MATTER

15. LACY GESTURE:
HANDKERCHIEF



16. FLEXED COLLAR...
GILT AND SPARKLE

17. EVENING HANDBAG, BRAID ENCRUSTED





18. MOCK PEARLS, GILT FASTENED

18. Creamy-white imitation pearls, matched, well-strung, knotted-between. An important fastening: heavy, gold-plated prongs holding a fake pearl. By Richelieu, the two-strand necklace, $15*. Altman.

19. For a woman who wears black (everybody here?), a definite thing-to-do-with-black (or solid brown, or navy blue). In yellow and black silk, a scarf so designed that the bold markings keep their high visibility, however the scarf is folded and worn. The scarf, about a yard square, in a silk with enough body to handle well. Hems, hand-rolled. By Glentex, $5. Best's.

20. In an unexpected setting, a serious little watch. Circling its face, dazzling rhinestone petals, the stones hand-cut for maximum brilliance. More news: the almost severe black strap—a band of black suède edged on each side with a millimeter of black calf. The wrist watch, $25*. Or the same watch, backed by a clip, same price. Both at Lord & Taylor.

21. Chained through the staff of an umbrella—an identification disc. Name, address, reward-if-found information to be engraved thereon. The umbrella itself, handsome, the kind one *wants* to keep for years. Thin; ebony-coloured handle; black Celanese rayon roof. Without engraving, $12.50. At Saks Fifth Avenue.

22. Penguin-colouring for country gloves. Palms down, they're black knitted wool; palms up, they're white pigskin. And washable, hence a sound fashion-present for the woman who is also the family chauffeur. By Superb, $3. At Bloomingdale's.

For shops in other cities, see page 144

*Plus tax

HERBERT MATTER

19. SILK SQUARE,
BOLD MARKING

21. UMBRELLA: IDENTIFIED

20. WRIST WATCH:
RHINESTONE DAISY

25 FASHIONS TO GIVE *cont'd*

MARY SMITH
One Gracie Square
NEW YORK
U. S. A.

22. COUNTRY GLOVE,
WHITE PIGSKIN PALM

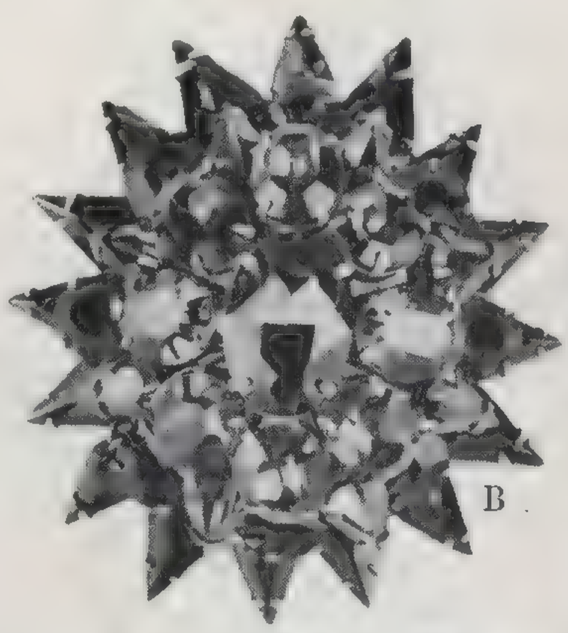


23. SUÉDE ENVELOPE, NEW CATCH

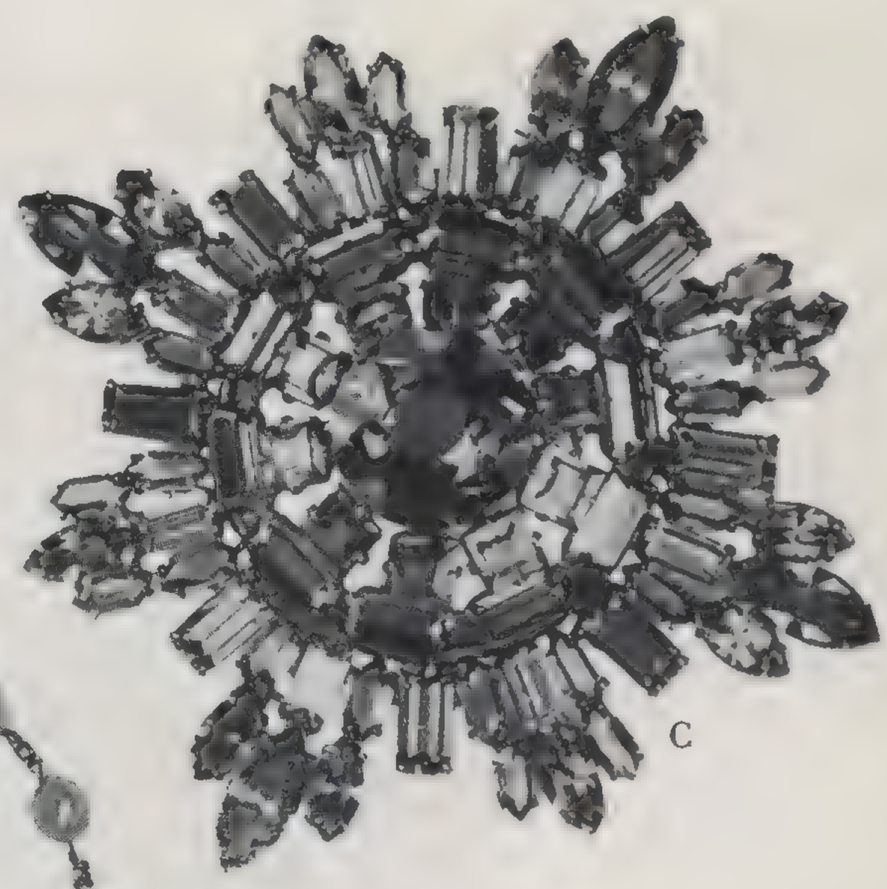
23. Soft suède bag with the change purse right at the top,
and built there (its clasp, the clasp of the bag) ; around it, an ample pocket
for all the necessaries of a good bag.
In black (or brown) suède, simple enough for all day,
elegant enough for many evenings. Bag by Josef, $15*; Saks Fifth.
24. Very new, these ordered piles of dark, brilliant stones;
pins with great manner and good looks (in colour on the cover).
Any one of these three would make an exclamatory present.
A. Blue stones rising to a high peak;
$17*, Saks Fifth Avenue.
B. A clear stone cluster of emerald-greenery, by Coro;
$15*, Bloomingdale's.
C. A snowflake of dark red
and blue stones; $17*, Saks Fifth Ave.
25. Real and timeless jewels; a very special present
and these at a notable price.
Cultured pearl bracelet—fifteen beauties—
linked with 10-carat gold;
by Imperial, $25*, Saks Fifth Avenue.

For shops in other cities, see page 144
Plus tax

25 FASHIONS TO GIVE *cont'd*



B



C



A

24. THE BIG BOLD PIN
(THREE VERSIONS)



25. REAL JEWEL:
CULTURED PEARLS,
A GOLD-LINK BRACELET



FRANCES MCLAUGHLIN

THE CHARLES JAMES CUT:

DINNER, THEATRE DRESS

From this year's winner of
The American Fashion Critics' Award,
sponsored by Coty—a ruby-red
silk faille dress for dinner,
the theatre. Designed
asymmetrically, cut *around*
the figure, a beautiful,
subtle dress that looks like
a different dress from every angle.
The hat, Braagaard's "lily pod."





EVENING BASIS: TAFFETA

The prime purpose of an evening dress: to flatter. These rustlers have flattery built in. Sure fashions all, for three kinds of evenings. Fresh from the Little Season collections. *Above:* The swirly dance dress, pleated fans of black rayon net over rayon taffeta. Shaped to make a waistline look minimal, to put bare shoulders at their prettiest. Cut short enough to show the ankles. By Rappi, $99; at Altman; Jays. The coiffure by John Hall. *Left:* The short dinner-theatre dress, in black silk taffeta. Praising points: the apron skirt; lace ruching. By Adele Simpson. $95; Henri Bendel. (We added the two big glitter pins.) *Opposite page:* Newly narrow evening elegance; from one side of the long slim skirt, a rush of sculptured drapery. In navy-blue silk taffeta. Dress by Larry Aldrich, about $95; Bonwit Teller; Gimbels, Phila.; I. Magnin. Rhinestone earrings, by Bogoff; Franklin Simon.



FRANCES
MCLAUGHLIN





SIMPLE WOOLS: STRONG FASHIONS

Straight from the Little Season collections, daytime fashions developed out of earlier autumn collections. These three share a kind of boiled-down excellence. Each one is so simple and so easy on that it might be your Most-Often-Worn—this winter, next spring.

Above, left: Slim-line dress, barrel hip-pleats easing the skirt. In grey Juilliard worsted, plus piqué, a silk taffeta tie. By Mollie Parnis. $60. Calf Airliner bag. Both at Best's. Cloche, Lilly Daché.

Top: Many-seasons suit: close, easy jacket; pleated skirt. In grey Forstmann wool, linen-touched. By Anna Miller. $225; Saks Fifth. Rath bag; Tailored Woman. Gloves, this page, by Dawnelle; Best's.

Opposite: Elegance, concisely, in navy-blue Hockanum wool. Dress by Larry Aldrich, $70; bag by Alan; both, Bergdorf Goodman. Clips, Hattie Carnegie. Dress, also at Frost Bros.; Wm. H. Block.

(Background, top photograph this page, and opposite page, the shop of Charles R. Gracie & Sons.)

FRANCES MCLAUGHLIN







SHOWN IN AUGUST 1 VOGUE.



SHOWN IN SEPTEMBER 1 VOGUE.

THE CHEMISE DRESS: SUCCESS STORY

Right into the midst of the neat-torso silhouettes in the autumn collections—walked an unexpected idea. Seemed rather brash, at first: a flannel chemise, cut straight from shoulder to hem, which could (or not) be belted. But it had charm, made news—and now it is a Trend. B. H. Wragge designed the one shown above, *left*, and a thousand were sold in one New York store alone. Norman Norell put his hand to the idea (above, *right*, and also in an evening version) and the chemise became the best-seller in *that* collection. Now many designers make this easy-to-fit success, in many fabrics, at many prices. *Opposite:* Late-day chemise dress of blue checked silk taffeta, starting with an arched collar and interrupted by pockets. By Mollie Parnis, about $70; black suède bag by Bienen-Davis. Both from Bergdorf Goodman. The dress, also at I. Magnin. *Below:* All-day chemise dress, by B. H. Wragge, in blue Heller worsted jersey, $50; Bonwit Teller; Wanamaker's, Phila.



FRANCES MCLAUGHLIN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The swift confusion about colour television. . . . The spread of political apathy in France and Italy, an apathy that has now the name, Neutralism. . . . The Korean war, and the fact that Congress never has declared war. . . . *The Art of Teaching*, Gilbert Highet's wide-ranging brilliant exposition with many of its principles needed by parents. . . . The long-play records of Edith Piaf whose voice retains its heartbreak without the coarse grain of the older records. . . . The new musical comedy, *Guys and Dolls*, with its funny, septic crew of horseplayers, crapshooters, and devotees of minor crookery, with its casual batch of song hits.

PEOPLE ARE TALKING ABOUT . . . The magnificent voice of Victoria de los Angeles, the Spanish soprano who is now with the Metropolitan Opera. . . . The twisting intensity of *The Story of My Psychoanalysis*, by John Knight, who has the story-telling knack of a mystery writer. . . . The lovely shine, like a new silver-plating job, of *Call Me Madam* which has the virtue, besides Ethel Merman, of bringing out Russell Nype, a casual young man—tweedy and crew-cut, who looks as though he taught English composition and helped coach junior varsity soccer at a boys' school; he sings in a mildly penetrating voice, "It's a Lovely Day Today."

PEOPLE ARE TALKING ABOUT . . . The extraordinary exhibition of Goyas at the Wildenstein Gallery. . . . The strain and pervading dullness of Evelyn Waugh's new book, *Helena*. . . . The clear wit, underscored with wisdom in the monologues on children and schools and families, by Sam Levenson, an ex-schoolteacher. . . . The *collages* by Anne Ryan, delicate, pale, and memorable. . . . The glow of George Relph's performance as the doctor and the brilliant, insidious breakdown of Valerie Taylor in *The Gioconda Smile* by Aldous Huxley, who himself twisted into another shape his own short-story masterpiece, making a play written on two levels: a thriller—and a good one—which is also a philosophical conversational piece with overtones of mysticism. . . . The new British *Seven Days to Noon*, an absorbing movie soon to come. A fresh working of the cops-and-robbers technique, about an atomic scientist who threatens to blow up London unless the Prime Minister orders a stoppage on atomic bombs. . . . Will Cuppy's *The Decline and Fall of Practically Everybody*, a really funny book of historical sketches of Pericles, Louis XIV, Henry VIII, Columbus, and others, all seen through the wrong end of the historical telescope, all ticked off as accurately as: "There was also a man named Socrates, who went around barefoot asking people to define their terms."

THE TRIO OF "BELL, BOOK AND CANDLE" *opposite*

This magnificent Siamese cat is the central figure in the new John Van Druten comedy of witchery, *Bell, Book and Candle* in which for the first time Rex Harrison and his wife, Lilli Palmer, play on Broadway together. (They can be seen, smaller than cat-size in the cat's eyes.) For the first time since Macbeth's three witches, New York has two witches; the first the lovely Pamela Brown who plays the fifteenth-century heroine, accused of witchcraft in Christopher Fry's *The Lady's Not for Burning*. The second, Miss Palmer, playing a modern, almost fireproof witch, who is followed around by that witch's giveaway, a cat.

BLUMENFELD





TO LIVE WITH POLIO

BY JOAN LAMONT

EVEN though we are different, we who have had polio have many things in common. We have all suffered pain, depression, exhilaration, exhaustion, and we cry out to each other and the world to understand and help.

As a family, my husband and our little girl and I were happy and well adjusted; we were also very young. Then, in September of 1948 I contracted polio. The difficulties that we faced brought our lives and adjustments into minute focus for us to scrutinize and appraise. I believe that we have achieved greater happiness through this experience than we ever would have without it. Each one of us has found our secret formula for meeting problems.

At the time I developed polio my husband was in the Army. I was a very active mother and housewife and our daughter was a galloping two-year-old. My first complaint was a pain between my shoulder blades. I went twice to a masseur and wrote it off as a cold in my back, until one night when I began having bad chills and a lot of pain in my back and head. I went to bed and grew progressively ill. For three days I was violently nauseated; I had an agonizing headache and a fever. I tried to believe that this was just a passing malaise and that I could cope with it alone. I didn't know that I had succumbed to a treacherous and possibly devastating disease.

It was my husband who came to me in the hospital and told me I had polio. I could not imagine myself crippled or disabled and I never thought for a moment, deep inside, that I would ever be any different than I had been. Yet when I tried to whip up self-pity, I spoke of myself as paralyzed. It was a dreaded word that I could not say for months without crying. The idea of complete recovery was deep and that of being paralyzed was on the surface. Very gradually they began to change places, which, when that happened, was the beginning of my emotional readjustment.

After a week the paralysis seemed to stop and localize itself in my left arm and right hand. My temperature was normal and everyone thought it safe to move me from the hospital in Pennsylvania to the New York hospital. Two days later my temperature went up and the paralysis spread to my neck, diaphragm and all the muscles connected with breathing. It was generally considered that I had bulbar polio. I was paralyzed from the waist up, my saliva stopped and I had great difficulty swallowing.

The last thing I remembered of reality was a nurse bending over me saying, "Please don't go to sleep, Mrs. Lamont; wait a little longer. Wait until the doctor gets here." I was in great pain and wanted to shut it out. I couldn't move, yet I could feel. I imagined myself on the rack, my arms and legs being torn slowly and agonizingly from my body. "Please go away. Let me sleep, just let me sleep."

I did not know then that there were others suffering more than I; theirs was a pain much worse than mine—that of witnessing suffering. My husband and mother had been told at one point that I would probably die. My family struggled to adjust to the possibility of my dying; then to my living—under certain conditions.

I was not going to die, but I might not recover the use of my arms; I would recover partial use; I would recover completely. Which of these theories should we believe? We heard of at least five different cures a day. Someone told us of a therapist out in Kalamazoo who had had wonderful success with the most difficult cases. There was a marvelous doctor in Rome who could surely cure me if I would only try. Being only fallible, we clutched at the hope these stories gave us and put off the day that we must face reality. A year and a half later we finally accepted the fact that I would have partial recovery of my right hand, of my neck, and breathing muscles.

When I regained consciousness, the first step I took toward mental rehabilitation was in realizing my need of psychiatric help. I saw a psychiatrist three times a week. I spent the first couple of weeks of interviews crying most of the time. Very gradually I was able to talk about myself and my paralysis without hysterics. I began to talk about problems outside the frame of paralysis. I awoke to the fact that I had problems that had nothing to do with disability. For the first time, I realized that I still had assets as well as certain deficits.

My family and friends worked tenderly and tirelessly to renew my will to live. My husband commuted four hours every evening to see me. Even then he could stay only a short time. I thrived on gossip from the outside world that my mother brought me. I am sure that some days she could hardly drag herself to me from *(Continued on page 130)*



HALLEY ERSKINE

THE GIFT OF LIFE

You need not be a doctor to be a "saver of life." You can save your own or your family's life by giving blood: a pint-for-pint credit good for a year. You can give for a plasma supply for civilian defense. Or you can give for the Armed Forces. You can lie with a tube in your arm and a pint bottle by your side that will slowly fill with the rich red. You may wonder who will lie with a tube in his arm while the fluid flows from the same upside-down pint bottle, but you won't get any thank-you letter. There is no heroism to the giving of it—but there may have been great heroism before the receiving of it. The point is, why would you NOT do it? Too busy? Well if you weren't, your blood might be in someone's veins in Korea five days later. If you ask, "Why should *I* give my blood?" the answer is "There is never enough blood."

VOGUE, NOVEMBER 15, 1950



WINTER MIGRATION
BY STATION WAGON.
LOADED WITH GUNS.
RODS AND OUTBOARD MOTOR.

NEW YORK TO SARASOTA BY CAR

Quail shooting, a Siesta Key cottage,
and silver mullet buttered like toast.

NOTES BY MARGARET BOUËT-WILLAUMEZ

WITH SKETCHES BY RENÉ BOUËT-WILLAUMEZ

Our station wagon was a vacationist's dream-car. We removed all but the front seat, and into it we piled an outboard motor, our guns in their cases, golf clubs and fishing rods, mountains of baggage, and then the last minute things: a multicoloured golf umbrella, my biggest beach hat, a wire clam basket and a pair of sandals I almost forgot.

JANUARY 14TH: Left New York. 7 A.M. Destination, Sarasota. The drive down was surprisingly easy. We were out of the snow area by that night, which we spent at a hotel, in Norfolk, Virginia.

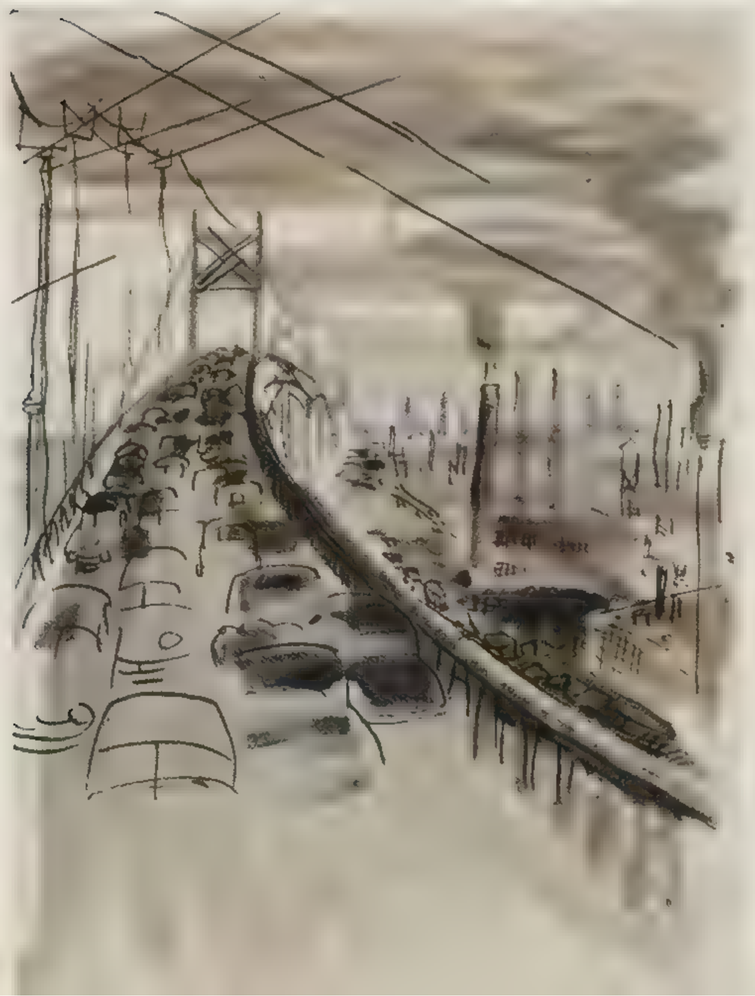
JANUARY 15TH: Arrived in Charleston in our summer clothes, enjoying the unexpected heat.

JANUARY 16TH: Left Charleston after lunch. Arrived Sea Island by 6 P.M. Settled there for eight days' shooting. Stayed at The Cloister.

We found the two guides who'd taken René quail hunting eleven years ago—two Greek broth-

SUNDAY MEETING, A WHITE CHURCH BY VIRGINIA CORNFIELDS.

THROUGH SMOG ON THE PULASKI SKYWAY.



ers, endearing Tortilla Flat characters who've discovered how to live with a minimum of effort and a maximum of enjoyment. They took us quail hunting on local farmers' (black or white) land, who were only too happy to let us shoot quail in their fields for a half or quarter of a bottle of sweet sherry—the level in the bottle depending, I suppose, on how many acres we shot over.

Our friends and guides had four beautiful pointers, magnificently trained. For a novice like me it was a thrill just to watch them work—galloping through fields and pine woods, their heads high; and stopping dead in their tracks, their bodies that had been all movement suddenly frozen and tense. At times we'd be far off, and the dogs would hold their point rigid and motionless—and so would the quail, poor little frightened creatures. Then we'd walk in, *(Continued on next page)*

THE HIGHWAY SOUTH, BRIGHT WITH SIGNS.



MANGROVE TREES, WHITE WITH EGRETS.

ORANGES AND TANGERINES BY THE ROADSIDE.



A FARM, LIKE A STAGE SET FOR "TOBACCO ROAD."



NEW YORK TO SARASOTA BY CAR *continued*



QUAIL HUNT, MIDDAY LUNCHEON FOR MAN AND DOG.



BOGS, BARBED WIRE, AND QUAIL.

I with my new gun shining and heart thumping so I could hardly bear it, and with a nerve-wracking whirr of wings, the covey would shoot up from practically under our feet.

It was rugged hunting, over deeply plowed fields, and through thick undergrowth that reached well over the waist, with plenty of brambles, over barbed wire fences, necessitating a feat of balance to get over them, and into black mud swamps. We went out every other day from dawn until sunset.

JANUARY 30TH: Last lap—an easy day's drive from Sea Island to Sarasota. Crossed Florida state line and were immediately assimilated into mass migration of tangerine-eating tourists.

Sarasota is a modern town that grew too fast. Had we not had friends there who immediately took us off on the keys, we might have gone right on driving. But Sarasota's natural setting is unbeatable. Here is a succession of keys, islands or peninsulas half submerged, covered with lush vegetation and, always, the spanking white sand.

We rented a small cottage on Siesta Key for February. It was on a strip of sand not more than 100 feet in depth, with the Gulf of Mexico in front; with lovely green keys and peninsulas on either side, so that the blue water was still and the bathing perfect. Behind the house was a canal alive with small boats and docks where we moored a rented rowboat onto which we secured our much-travelled outboard.

We cruised around the bay to investigate the uninhabited islands. They are tiny, perhaps a half-acre or so, and there are hundreds of them—one in particular is the property of the egrets. The mangrove trees are white with birds, and the pelicans flew out to our boat and followed it in hopes of a fish.

We bought our fish directly from the mullet fishermen. The beach in front of our cottage was one of their favourite spots, where they anchor their boats a few feet offshore and loll around lazily waiting to spot a school of mullet. When the fish are sighted, the men are suddenly a frenzy of movement. The boat speeds off, dropping the end of a half-mile net on shore, where one fisherman holds it. The boat then draws a semi-circle, all the while letting the net out into the water, comes back into the shore again, and the long tug begins. As the net grows smaller, the *(Continued on page 150)*



SUN FASHIONS:

BACKGROUND, CUBA



The fashions for Cuba are the fashions for any sunlit, beach-and-sea place. But Havana is a city with a city life; and there you will need the street dresses you would wear in August-September in New York (dark linens, dark prints, with cardigans); the cocktail dresses—of taffeta. satin—that you would wear even later in the year. The races on Sunday are as dressy as Longchamp; evening clothes are required on Thursdays at the Casino, and in the best night clubs: the Sans Souci, the Tropicana. From November through January, the climate is mild and dry. The Cubans think it too cold to swim, but it's just right by northern standards. In Havana, there are five good membership beaches. The restaurants are many and excellent, expensive by New York standards. Such as: the Templete, on the waterfront, for sea food; the Patio for *arroz con pollo*; the Florida, with wonderful drinks as well as fine food; the Zaragozana for sea food; the Toledo for Spanish cooking. The Nacional is the largest and most popular hotel in Havana. Another good idea is the Ambos Mundos in the old part of the city: small, reasonable, comfortable, immaculate, with top-floor rooms that look over Cathedral Square, the City Hall, the Supreme Court, the Templete, the harbour and Morro Castle. Cuban and American money are interchangeable and of the same value. Worth buying is some of the alligator work, and if there is time, the beautiful lingerie, handmade by the nuns, ordered through the Casa Armando. As souvenirs: tooled leather scuffs ($3); clamshells, to the life, in silver ($4.25), for ash trays; bunches of the aromatic root vetiver, with their delicious smell, for ten cents; strange Spanish playing cards, a dollar a pack; and those excellent crisp biscuits, *galletas*, a huge tin of which costs $1.75. Or the milk soap, *teka*, that Cuban women believe in for their complexions. Not to miss: the racing, the cockfighting, the Jai Alai games, the Havana to be seen by walking slowly . . . brilliant stucco, cool marble and tiles, musicians on street corners, the endless click of dominoes, the national game, the endless numbers of amiable dogs and cats, dim mahogany interiors of old bars, fresh white Guayabera shirts, the prevailing ease and gaiety.
Opposite page: Not to be missed in Havana: a ride across the bay to Morro Castle. Not to be forgotten: a white, city-able dress like this one marked with dark blue (your leather belt); by David Crystal in Tootal linen, Tebilized for crease-resistance, $35; Bendel's Young-Timers; Hudson's; I. Magnin. Gold-plated jewellery, by Monet; Henri Bendel.

COFFIN



In Cuba continued

TERRY CLOTH, BLOTTER SUIT

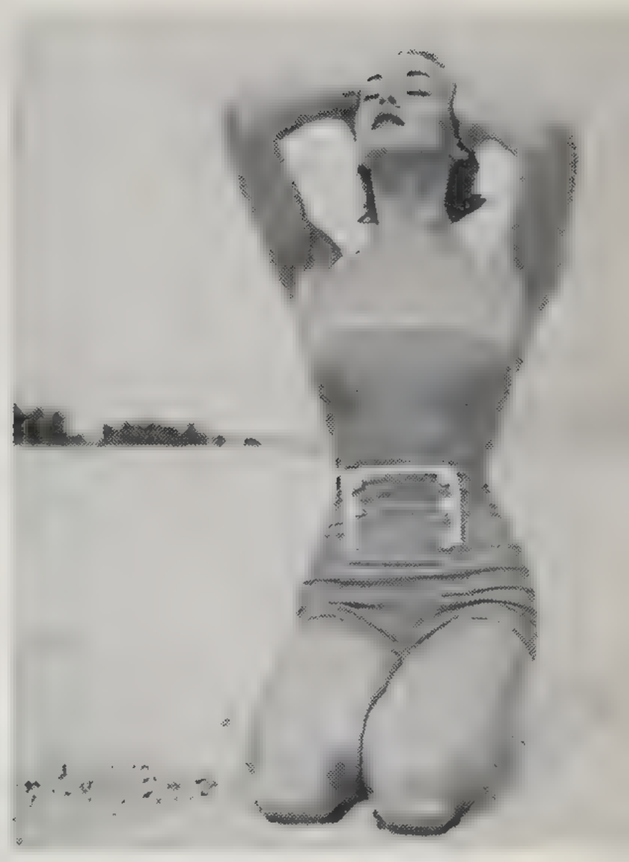
It caught on, on every coast last summer—the terry-cloth dry-off suit. Here, some new versions, warming up in Cuba, where the January-February swimming is considered brr-r-r by Cubans; just right, to American tastes. (Along with the dry-off suit, we like the look of big, golden earrings.)
Above: The dry-off suit is a wraparound blouse of white terry cloth and big, navy-blue polka dots. By Reel-Poise, $8. Saks Fifth.
Below: The dry-off suit is an apron of blue Fuller terry cloth, bound in black braid; belted. By Joset Walker, $15. Lord & Taylor.
Opposite: The dry-off suit cut as rompers. White knitted terry cloth with red ribbing; Talon zipper at the front; a firm, elasticized waistband. By Cole of California, $11. Saks Fifth Avenue; J. P. Allen; Filene's.







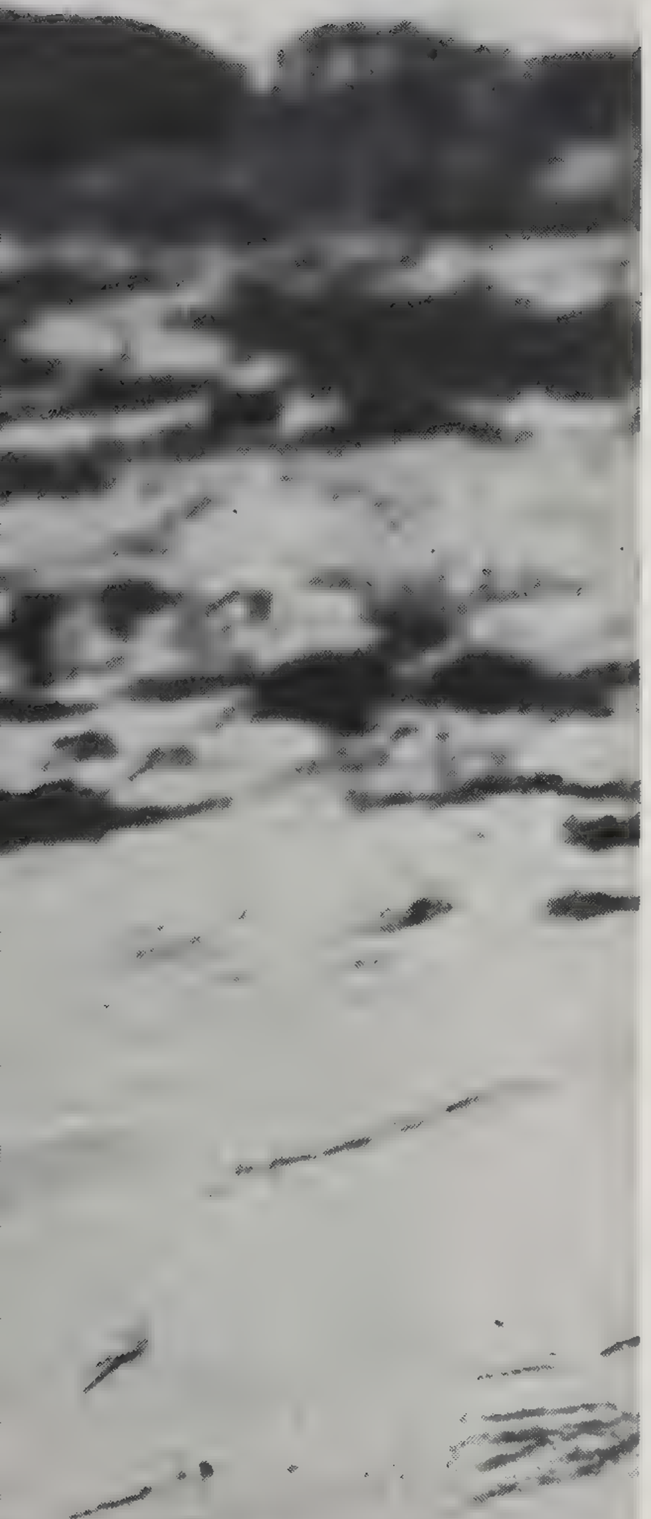




In Cuba continued

THE DRESS IDEA IN SWIMMING SUITS

The news in swimming suits is the dress idea—abbreviated. Here, four suits of "dressmaker" materials; the newest, silk Shantung. *Above, left:* In piqué, the skin-tight tunic bathing suit. Over purple straight shorts, a brown tunic, pointed at front and back, hooked, corset-fashion, up the side. By Claire McCardell, $25. Lord & Taylor. *Above, right:* In silk Shantung (every inch of it elasticized), a bright pink bathing mould, outlined, and squarely buttoned, in flashes of white. Straps, elasticized grosgrain. By Tina Leser, $25. Bergdorf Goodman. *Below:* In sailcloth, brief halter and bloomers; the striped *tutu* is the sun-dress part. In navy blue; red, white, and blue skirt. All of Wellington Sears' Topsail. By Rockland, $11. Bloomingdale's; Burdine's. *Opposite:* In cotton, the slick, straight, new redingote bathing suit, one of the important suits of the year. The coat unbuttons to show tight blue bloomers; the whole thing swims well. In Hope Skillman cotton; by Brigance, about $25. Lord & Taylor; I. Magnin; Burdine's.





COFFIN



In Cuba continued



THE BARE-ARMED BEACH COAT

On this page: An innovation—the light, bright, linen-y beach coat without sleeves. A sort of walking solarium to wear to and from the beach: at lunch. Here, full-length, in Irish linen; by Bonnie Cashin, $60. Fingertip-length, in white rayon crash; by Brigance, $15. Both, Lord & Taylor; Garfinckel's. The coat at left is another view of the short coat. Striped: a beach bag.

THE EMBROIDERED BATHING SUIT

Opposite page: A successor—to a success. Blue lawn encrusted with white embroidery, by Carolyn Schnurer. (The same tailored handling of a feminine fabric as her last year's lace-coated bathing suit.) The closing, a Conmar zipper. $25. Saks Fifth; Neiman-Marcus; Harzfeld's. The slow, even sun tan, via "Sun Tan Oil"; lipstick, "Coral Reef Day"—both by Germaine Monteil. COFFIN







DRESSES IN HAVANA

Left: At the Tropicana (a Havana night club for which evening clothes are a must), a visitor in a short, black linen and lace evening dress; the neckline, scissors-snipped. Linen, Moygashel; in pleated panels, delicate lace; by Jane Derby, $155. Henri Bendel; Hutzler's. *Below:* A game of dominoes (Cuba's national indoor game) being played by Dr. José Gutierrez, President of the Casino Español de la Havana. Looking on: a visitor in a dress for afternoon into informal evening—yellow Moygashel linen (again, the scissors-snipped neckline) with a printed silk-lined jacket; by Jane Derby, $185. Saks Fifth; Hutzler's. Earrings and bracelets by Eisenberg. Saks Fifth. *Opposite:* A coat for afternoon or evening, rain or otherwise, made from a silk plaid woven in Siam. Reluctant to cut into this magnificent fabric, Tina Leser has simply seamed it; had it treated for rain-resistance. Coat, dress, Bonwit Teller; Hutzler's; Frost Bros.





WILFREDO LAM

ON THE SCENE IN CUBA

Above: Photographed against a background of his intense Voodoo-symbol paintings: Wilfredo Lam, outstanding Cuban artist, three of whose works have been bought by the Museum of Modern Art in New York. Worn by his visitor: a dress for all warm climates, in and out of the city; with a bone-simple bodice, a skirt pleated in front. In white Amer-Mill silk surah; by Mary Stevens, $45; at Henri Bendel. *Below:* Jai Alai, one of the fastest, most exciting games in the world, is the equivalent of Basque pelota. A top player in Cuba: Carlos Pita, photographed here. The girl wears a beige silk pongee dress with sloped bands of blue embroidery, an embroidered belt; by Henry Rosenfeld, $18; Russeks.

ERNEST HEMINGWAY, *opposite page,* for twenty years a famous presence in Cuba; photographed in his lovely airy farmhouse, Finca Vigia, over two hundred years old, its watchtower looking to distant Havana and the sea. His visitor wears a lavender Honan silk skirt, wrapped and tied on the side, $30; a paler Honan silk shirt, $23; by B. H. Wragge at Bonwit Teller; Harzfeld's. Natural-colour straw shoes by Ferragamo, $13; Lord & Taylor.

CARLOS PITA

COFFIN









This is a land of outdoor living on a large and handsome scale.
Millbrook, New York, is a community with a clear bias
in favour of children, horses, beagling, shooting,
gardening, and entertaining.
Its nucleus: a group of young and hospitable people
who wanted that way of life, still had to be near city businesses.
The men commute to nearby towns;
or out from New York for the week ends.
The women spend their days in house, barn, and field
dressed in tweeds, woollen socks, blue jeans,
string gloves and wonderful leather gear.
The land is a junior Utopia;
the children ride ponies; rush in herds after the beagles,
as part of the "field"; live in blue jeans—
wear them to their little one-room schoolhouse,
and right on from there to choir practice.
Crow-shooting is an organized sport. The men, as members
of the Crow Hunt, wear bright yellow ties printed with
the black birds, and there is a Crow Ball every year.
Beagling, a sport involving a pell-mell plunge
after the hounds which are hot on the heels of a Belgian hare,
has a particularly ardent following of children.
It is led by Morgan Wing, junior, the Master of the Beagles,
and Miss Adèle Leavitt, the Whip.
They wear dark green coats, with yellow collars,
black velvet hats, and white duck trousers or skirt.
Miss Leavitt wears canvas gaiters,
insurance against brambles.
On Sunday, a large part of the community meets
at the Silver Horn, an old and lovely building
turned into an excellent restaurant.
Everyone turns up for luncheon wearing tweeds, sweaters,
woollen shirts. The atmosphere, as in everything
to do with the community,
is that of a large family,
responsible to one another, sufficient
within itself. *(Continued on the following page.)*



MRS. CLIVE L. DUVAL, II; HER DAUGHTER; MR. WING
Organized primarily for the children, beagling brings out the parents too.

THE COUNTRY LIFE IN MILLBROOK

MISS ADÈLE LEAVITT AND MORGAN WING, JUNIOR
lead the beagling field early Saturday morning.

JOFFÉ



JOFFÉ

MRS. STIRLING S. ADAMS, a very good shot, is an enthusiastic member of the Crow Hunt.

The uniform of Millbrook: blue jeans with a riding coat, or tweeds and a sweater; foulard scarfs, string gloves, well-made boots and shoes.
Opposite page: Mrs. Adams goes crow-shooting in a leather jacket shaped like a shirt, culottes covered by a divided overskirt, a turtleneck cashmere sweater.
The jacket, by Leathermodes, in capeskin-finished lambskin, $23; Peck & Peck.
The culottes-and-skirt, in flannel, suède, or what-will-you; made to order at Phelps.
This page, above right: Mrs. Adams wears woollen stockings, Mr. Adams, leather-fronted khaki trousers for crow shooting or beagling, as protection against brambles.
Right, centre: Mr. Wing, like Mr. Adams, takes to vigorously patterned Sunday tweeds, here with his Crow-Hunt tie. Mrs. Wing's shirt is beige worsted jersey with push-up sleeves, $15; Lord & Taylor.
Below, right: Mrs. Wing, carrying her daughter's lunch-box, wears a straight beige suède jacket, by Scully, $70; Abercrombie & Fitch.
Below: Mrs. Harris is photographed at the Silver Horn (Sunday luncheon meeting place) wearing a hand-woven grey Shetland wool suit with a straight skirt, by Bardley, $85; Lord & Taylor.
Her sister, Mrs. Du Val, wears a wool tweed wrap-around skirt, a brown sleeveless worsted jersey shirt. The skirt, $13; shirt, $9; Russeks.



MR. AND MRS. STIRLING S. ADAMS.

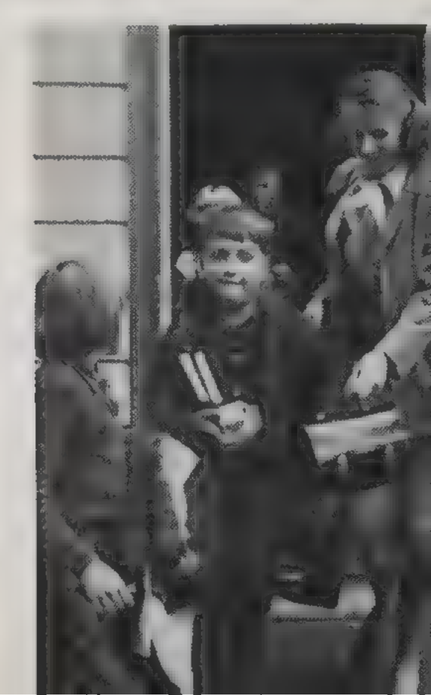


MR. AND MRS.
HENRY VAN D. WING

MRS. WILLIAM R. HARRIS, MRS. CLIVE L. DUVAL, II,
photographed waiting for luncheon at the Silver Horn.



Mrs. Wing meets her daughter at the one-room schoolhouse.





WINE AWARDS IN CALIFORNIA

BY MARY FROST MABON

Expert's procedure: he holds the glass by the stem, judging the wine's colour and clarity; moves the glass in a circle to rouse the bouquet.



EIGHT hundred wines competed this year for the most coveted wine prizes in the United States—the gold and silver and bronze medals and the Honourable Mentions at the State Fair in Sacramento, California. Naturally, most of the vintages were Californian. There were, however, wines from several other states and a shadow of international competition in the shape of entries submitted by Canada, Australia, and South Africa.

The medals, visible rewards of patient vineyard labour and of winery skill, might also be called symbols of the hopes and expectations of the California wine growers, for the purpose of the State Fair competition is to provide not only encouragement, but guidance to improvement that will lead to better entries in succeeding years. To further this, the judges, each year, make extensive and unvarnished comments on the quality of the wines they are asked to judge; these opinions are published at the time of the Fair. Entrants who receive no awards are completely informed of the specific reasons why their wine does not qualify (such notations might read "slightly oxidized"; "not true to colour"; "too high in acid," et cetera).

The actual judging is on the highest professional level; it takes place several weeks before the Fair. The tasting of the wines by the judges is of course "blind" tasting, with all identifying marks removed from the bottles and numbers or letters substituted. This year, a panel of seventeen judges coped, by a series of elimination tests, with the eight hundred wines they had to taste. Some of them are scientists engaged in wine research at the University of California . . . as kindly Dr. A. J. Winkler, Professor of Viticulture, and trenchant, self-confident Maynard Amerine, Associate Professor of Enology. Only one judge was a woman, Dr. Helen L. Hanson from the U. S. Department of Agriculture. Others who served qualified by long and well recognized connoisseurship—among them "the Benvenuto Cellini of the false teeth business," the San Francisco dentist, Dr. George Selleck, equally respected as one of the greatest of cooks and wine lovers. A celebrated palate, and a fabulous wine memory were also present; both belong to Phillip Wagner, editor of the *Baltimore Sun* and author of several books.

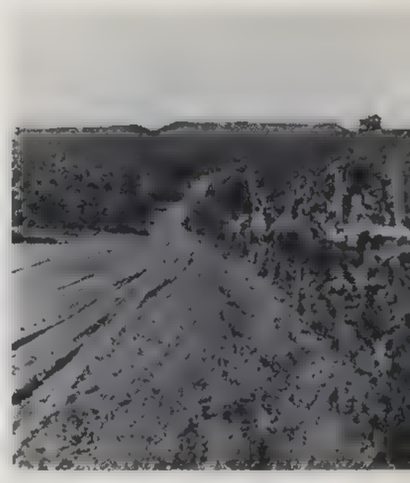
These great and near-great were *(Continued on page 152)*



The judges taste.



. A place at the taster's luncheon.



Napa Valley Vineyard.

MUSICAL EXPLORERS

Six Americans who are changing the musical vocabulary.
By a distinguished music critic,

BY PEGGY GLANVILLE-HICKS

In the musical life of America there are several hundred active composers. Many of them lean toward one or other of the two fashionable contemporary schools of thought, Parisian Neo-Classicism, and Viennese Atonalism, of which "churches" Stravinski and Schoenberg are the "patron saints." Still others, while not following either of these creeds as such, arrive at similar results independently, since they use the same materials and formal concepts.

But America has a tiny minority of composers, often referred to as exotic, who are not content to make a new arrangement of the old sounds or a fresh version of the old forms. They want to change the whole sound and substance of the musical language and find new structural principles to govern their new materials.

The six composers, Edgard Varèse, John Cage, Colin McPhee, Alan Hovhaness, Paul Bowles, and Lou Harrison, have this in common in spite of a dazzling variety of ends and means: they each regard the rhythmic aspect of music as the basis of structure and form. They also recognize the affinity this concept brings between their own and Eastern musical systems. For most Far Eastern and Middle Eastern musical forms are based on a rhythm pattern. They are more like our jazz formulas, where a type of beat is the designing element, rather than a sonata form, a fugue, or some other convention as in our concert music.

Among these innovators, Edgard Varèse has loomed like a giant these thirty years or more since his arrival in America. This large, active Burgundian, with the shaggy grey head and bright blue eyes, the corduroy jackets and the beret is a familiar figure in the Sullivan Street neighbourhood where he has a house, or at some of the more extraordinary concerts round about.

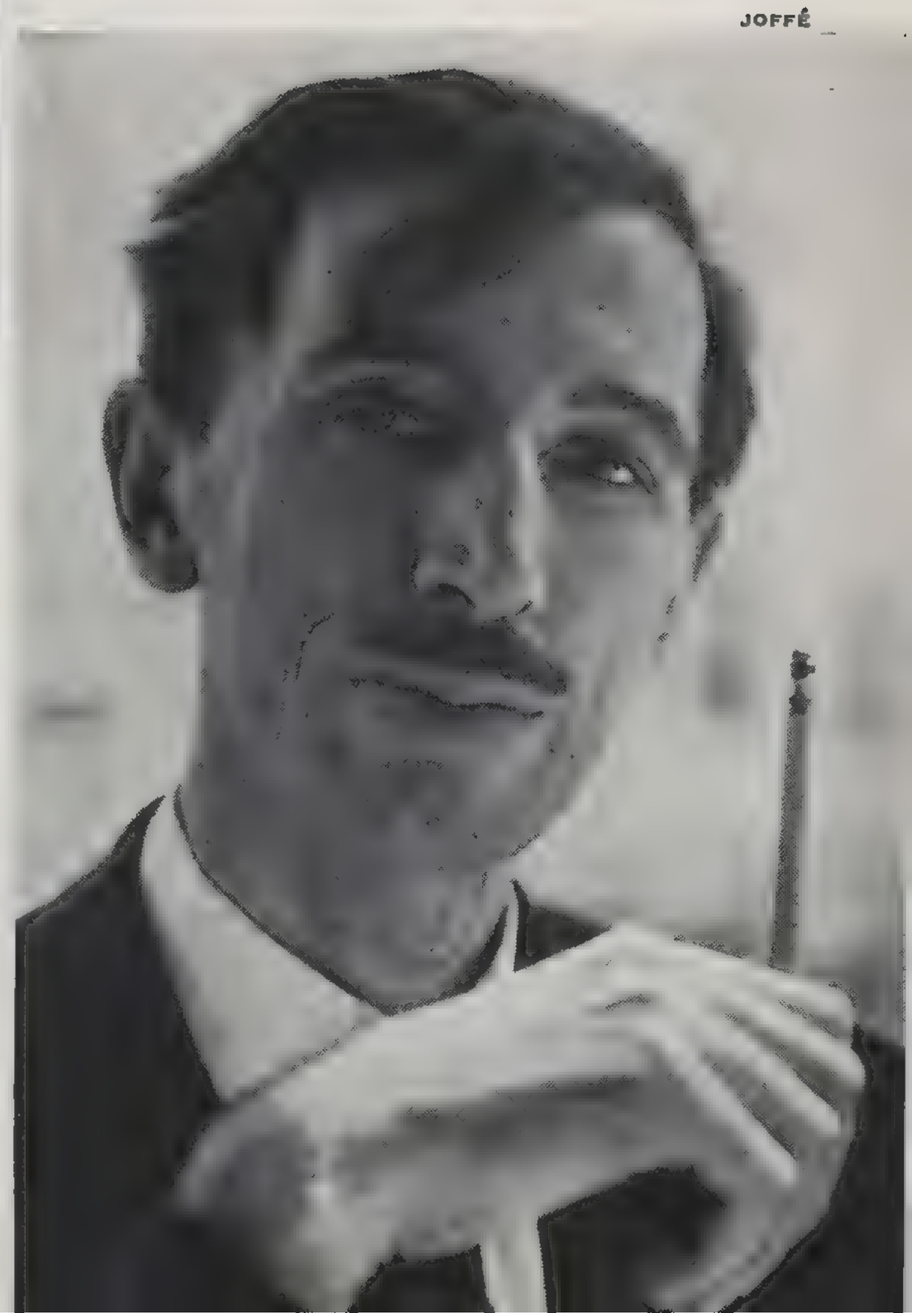


PENN

JOHN CAGE

His youthful years in Europe as composer and conductor when Debussy and Strauss were his mentors were no less spectacular than his New York history. Here in 1921 he founded the International Composers Guild, the first composers' organization in this country, and forthwith proceeded to "discover" America's pioneer modernists. Complete objectivity and a great human warmth are both characteristic of Varèse's outlook, and the penetrating, independent, creative mind that continuously evades the ruts of stereotyped thought has guaranteed his position as a focus point for young creators.

Though he began composing in childhood Varèse's early training was in science. Parental authority dictated courses in mathematics and other disciplines at the École Polytechnique, in line for an engineer's career. The scientific outlook and a special knowledge of



JOFFÉ

ALAN HOVHANESS

acoustics has greatly influenced his approach to music. Varèse is an innovator both as regards raw materials (sound) and forms (organizing principles) in his music. In materials he extends the whole range of sound both in quantity and in quality. Abolishing the distinction between musical sounds and noises he freely adds police sirens, road drills, electronic instruments, and other newcomers capable of producing, as he puts it, "parabolas of sound"—great glissandi that curve out into time-space as a thrown object will curve through the air.

Varèse regards the stabilization of the tempered scale that occurred in Bach's time as an æsthetic disaster (just as the film purists claim the death of the Art of the Film was synonymous with the advent of talkies). He suggests that many modern composers with a fine inner ear—the ear of the imagination—have for years been hearing a new music made up of sounds that present-day interval resources can not give them. "And quite apart from the limitation in the intervals we use," he will tell you, "human audibility extends many octaves higher and lower than the present range in musical use; we should gain control of these areas and use them in our designs." In his work "Equatorial" he went right to the problem and had Theremin construct two special electronic machines that can produce not only extremes in range, but which achieve unheard of volumes in both high and low areas. Even supersonic tones—sounds way above and below the area of human audibility—have been explored, and he can tell you all about the astonishing emotional and nervous effects these inaudible sound waves will produce on an audience.

RHYTHM he believes to be the true structural principle of music. It is the starting point for new organic design, just as the cantilever is in the architectural world. Harmony, in the chord sense, he considers a dated decorative device, not a functional element. A properly designed modern piece, he considers, will have all necessary decorative features in- *(Continued on page 134)*



JOFFÉ

EDGAR VARÈSE



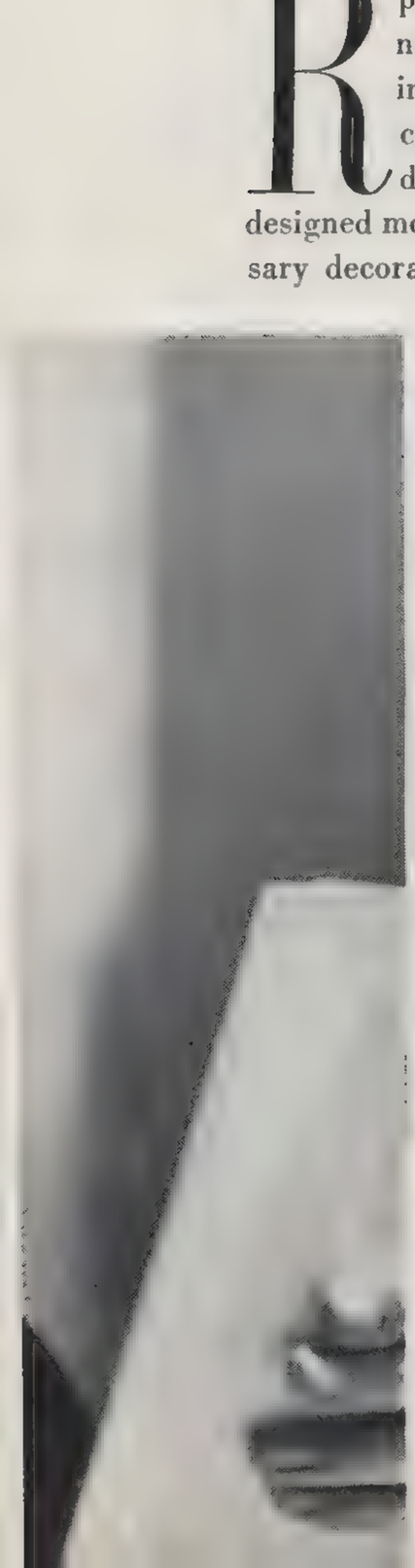
FERGUSON

LOU HARRISON



PENN

PAUL BOWLES





JOFFÉ

COLIN McPHEE

TO WIN EVEN MORE AT CANASTA

OR THE TECHNIQUE OF THE BIG SWING

BY JESSE C. BEESLEY

ARE you still playing the old plop-plop-and-out game? Do you grab one Canasta and run? Does it take you eight or ten hands to reach five thousand points? Or have you learned to play for the big swings—aim at all eleven Canastas? Because, unless you have, you're not winning all you can. Today you must pile up big scores with your good hands, because that's what your opponents will do to you when it's your turn to hold the bad cards.

Call it living dangerously, all-or-nothing play, or what you will—that's top-level Canasta, as it's played today.

The big difference between old-style and big-swing Canasta is chiefly this—the pack is frozen about 95% of the time. In the old days you could go down for any count and the opponents would follow you down or let the play go 'round and 'round until you or your partner picked up the pack with one matching and one wild card. But you can't get by with that sort of wide open play today. Try going down now without the pack and good players will freeze at the drop of your first discard. Canasta, after all, is a common sense game, not a fixed science. In the game of big swings, a hand usually opens with both sides jockeying for the pack.

JOCKEYING FOR THE PACK

This strategy of playing for the pack has placed a new importance on the art of discarding. To get the pack for a count of 50, an ideal hand would be, of course, five pairs and a big joker; and as you draw and discard you try and shape your hand accordingly.

This matter of discarding when you are playing for the pack is a tricky business and you must remember that you are on the offensive until you lose the pack. Because your first purpose is to get the pack, you must discard safely until you do get it. Too many players, however, pride themselves on not being a "pack-giver." They'll discard safely round after round, knocking their hand out of shape, forgetting that their main purpose is to get the pack. They then blame their partners when they throw it.

A player who is fanatical about playing safely will discard, for example, three or four eights in a row, then three or four sixes. The better strategy would be to throw one or two of the eights, then one or two of the sixes, kill time and profit by the discards of the opponent on the left. This mixing up of your discards allows you to test safe cards—which you may want to play later when the pack becomes more valuable and you are under greater pressure. Also, by varying your discards, you are likely to add to the confusion of your opponent on the right.

THE QUICK-FREEZE

But suppose the opponents don't wait for the pack—suppose they do go down for the count. Then throw in a wild card.

This is what is known as the quick-freeze. Although you will miss getting the pack quite often, you have at least improved your chances of keeping it safe, since your opponents must have a matching pair to pick it up.

SUPPOSE YOU GET THE PACK

Then you're in clover. You have one whale of an advantage—particularly if the opponents have wrecked their hands in jockeying for the pack. Try to block them out of a Canasta, play through the whole deck if you can.

In other words, press your advantage for all it's worth. Collect more cards from the fresh stock pile, take your time about melding, and don't get impatient unless your opponents do grab off a Canasta and appear in danger of going out. Even then, don't go out yourself—the hundred points you get for that feat is of little consequence in big-swing Canasta.

SUPPOSE THE OPPONENTS GET THE PACK

The side that misses it should switch to a defensive game immediately and play for a quick out. The player to the left of the hand that picked it up should make the initial meld, if possible, in order not to weaken his partner who is sitting under the strong hand.

There is nothing new about this defensive, rear-guard action in Canasta. But the game of big swings has made it tremendously important. When you lose a fat pack you lose command of the hand. You must not look back once, but eke out a base somehow and conserve your wild cards to complete a Canasta and end the hand.

JOCKEYING AT THE HIGHER COUNTS

Playing for the pack is not *(Continued on page 151)*

A BRET HARTE TOWN

BY MARY AUSTIN

EDITOR'S NOTE: Mary Austin's *The Land of Little Rain*, of which "A Bret Harte Town" is a chapter, was written in 1903, has become in the intervening years a small classic. (It is coming out this month in a new edition by Houghton Mifflin.) Novelist and essayist, Mary Austin wrote some thirty books before she died in 1934, lived the latter part of her life in Santa Fe, close to the loneliest land, the old Southwest and its Indian legends. There she ruled austerely as "a kind of uncrowned empress."

WHEN Mr. Harte found himself with a fresh palette and his particular local colour fading from the West, he did what he considered the only safe thing, and carried his young impression away to be worked out untroubled by any newer fact. He should have gone to Jimville. There he would have found, cast up on the ore-ribbed hills, the bleached timbers of more tales, and better ones.

You could not think of Jimville as anything more than a survival, like the herb-eating, bony-cased old tortoise that pokes cheerfully about those borders some thousands of years beyond his proper epoch. Not that Jimville is old, but it has an atmosphere favourable to the type of a half-century back, if not "forty-niners," of that breed. It is said of Jimville that getting away from it is such a piece of work that it encourages permanence in the population; the fact is that most have been drawn there by some real likeness or liking. Not however that I would deny the difficulty of getting into or out of that cove of reminder, I who have made the journey so many times at great pains of a poor body. Any way you go at it, Jimville is about three days from anywhere in particular. North or south, after the railroad there is a stage journey of such interminable monotony as induces forgetfulness of all previous states of existence.

The road to Jimville is the happy hunting ground of old stagecoaches bought up from superseded routes the West over, rocking, lumbering, wide vehicles far gone in the odor of romance, coaches that Vasquez has held up, from whose high seats express messengers have shot or been shot as their luck held. This is to comfort you when the driver stops to rummage for wire to mend a failing bolt. There is enough of this sort of thing to quite prepare you to believe what the driver insists, namely, that all that country and Jimville are held together by wire.

First on the way to Jimville you cross a lonely open land, with a hint in the sky of things going on under the horizon, a palpitant, white, hot land where the wheels gird at the sand and the midday heaven shuts it in breathlessly like a tent. So in still weather; and when the wind blows there is occupation enough for the passengers, shifting seats to hold down the windward side of the wagging coach. This is a mere trifle. The Jimville stage is built for five passengers, but when you have seven, with four trunks, several parcels, three sacks of grain, the mail and express, you begin to understand that proverb about the road which has been reported to you. In time you learn to engage the high seats beside the driver, where you get good air and the best company. Beyond the desert rise the lava flats, scoriae strewn; sharp-cutting walls of narrow canyons; league-wide, frozen puddles of black rock, intolerable and forbidding. Beyond the lava the mouths that spewed it out, ragged-lipped, ruined craters shouldering to the cloud-line, mostly of red earth, as red as a red heifer. These have some comforting of shrubs and grass. You get the very spirit of the meaning of that country when you see Little Pete feeding his sheep in the red, choked maw of an old vent—a kind of silly pastoral gentleness that glozes over an elemental violence. Beyond the craters rise worn, auriferous hills of a quiet sort, tumbled together; a valley full of mists; whitish-green scrub; and bright, small, panting lizards; then Jimville.

The town looks to have spilled out of Squaw Gulch, and that, in fact, is the sequence of its growth. It began around the Bully Boy and Theresa group of mines midway up Squaw Gulch, spreading down to the smelter at the mouth of the ravine. The freight wagons dumped their loads as near to the mill as the slope allowed, and Jimville grew in between. Above the Gulch begins a pine wood with sparsely grown thickets of lilac, azalea, and odorous blossoming shrubs.

Squaw Gulch is a very sharp, steep, ragged-walled ravine, and that part of Jimville which is built in it has only one street—in summer paved with bone-white cobbles, in the wet months a frothy yellow flood. All between the ore dumps and solitary small cabins, pieced out with tin cans and packing cases, run foot- *(Continued on page 145)*



HAANEL CASSIDY

New bedroom colour plan, sharp departure from familiar sweet tints: black and white, boldly, plus a shock of one unexpected colour. An idea to alert a period room. *Above:* Clear-cut example of this new décor strength: a French Provincial bedroom, decorated by Melanie Kahane, in black and white, plus pumpkin! Black and white: the tiled floor, the cotton wall covering; the cotton tweed on one chair (its façade, white linen). Pumpkin: the silk for the bergère upholstery and the coverlet. *Left:* Pumpkin embroidery—on white sheet, pillowcase, of Utica Norcliff percale, $50, with monogram, at Léron.

VOGUE, NOVEMBER 15, 1950

BEDROOM COLOUR: NEW PLAN

SKETCHES BY DE MARSAN



Here, a garden-fresh use of colour in the bedroom: candy stripes as all or part of sheets, pillowcases. *Top of the page:* A sheet all stripes; a stripe-hem case. *Left:* Alternate design: hem-striped sheet; the pillowcase a concentration of stripes. Either set, $13. *Above:* Classic broad stripe as a border. Sheet, $8.50. A pillowcase with the same wide colour-stripe hem, $3. The sheets and pillowcases shown on this page are made of Wamsutta's Supercale, hemstitched. Sheet size, 72″ x 108″. (The stripes, also in pink, green, or blue, against white.) All, Altman; Neiman-Marcus.

ON THE ENGADINE



THE MARQUISE DE PORTAGO



MR. AND MRS. ALFRED KALTENBRUNNER



ALEX KALTENBRUNNER



ALFRED KALTENBRUNNER,
TAKING MEASUREMENTS



THE DUKE OF ALBA



MR. AND MRS. MARTIN ARROUGE AND MRS. HOWARD DIETZ



SIGNORA LOCATELLI



THE COUNT BRANDOLIN, THE DUCHESS OF FERNAN NUÑEZ, AND THE COUNTESS BRANDOLIN

For a long time the names of the villages set in the Engadine, St. Moritz and Davos, have meant some of the best skiing in Europe, and naturally they draw some of the best skiers in the world. For twenty years, many of these have been outfitted by Alfred Kaltenbrunner, a tailor who has a small shop on Davos' main street. Skiers come to Davos for two reasons: to ski the long exciting runs of the Parsenn; and to have their ski pants made by Kaltenbrunner, who makes them with almost enough spring to snap a skier back on his feet when he falls.

Davos is a skier's town. It has the Rolls-Royce of Alpine funiculars, steep, fast, and comfortable, and a tremendous variety of runs, one of which is nine miles long. Life in the town is mostly ski with very little after-ski. Lunch is in a box, to be eaten at the breath-taking summit in the broiling sun—or half way down the mountain at a long board table before one of the little chalets that look like barometers with Swiss peasants coming in and out of the doors. In the evening, you go to one of the little bars, play cards, listen to a yodeller or a good piano player; it's gay, but does not call for evening dress.

Most of the good skiers in Davos and the rest of the Engadine are likely to have well-cut pants. If they are superbly cut, they were probably made by Alfred Kaltenbrunner. In the summer, he travels all over Switzerland taking fittings in any city that can gather together fifteen clients. But in the winter, he goes no farther afield than St. Moritz, two hours away. His coming is a tremendous occasion, a signal for much anxious tipping of the concierge to make sure one's name is on the fitting list which is posted the morning of the tailor's arrival. The half hour allotted to each person has priority over every other engagement; there is satisfaction in looking as if you and your ski pants grew up together.

If you go to the shop in Davos, you walk in, are sized up by Mrs. Kaltenbrunner, a motherly-looking woman, with an eye for a serious customer, and make your choice of material and colour from the hundreds of bolts which line the walls. Your choice is, of course, subject to approval by Mr. Kaltenbrunner. The idea is that you are picking the media for his work of art; you, in your ski pants, are going to be his picture. In the fitting room, he gives you a thorough going-over, a pat here and there, takes some cryptic measurements, bobs, smiles, and *(Continued on page 147)*

SCHLOSS

27 MORE CHRISTMAS IDEAS



GLITTER-FISH PILL CARRIER

Landed: new fish species. Habitat: handbags. Discovered: Christmas morning. Rich in vitamins, minerals, and aspirin tablets. Fish fancier's note: its flash of gold-washed, silver filigree, make-believe jewels. $15*; Bergdorf Goodman.



FOLD-FLAT SLIPPERS, IN LACE

Two on the aisle of a night-travelling train or plane: black slippers of elasticized lace with a quiet tread of red satin over sponge rubber. Around the top, elastic. They fold flat in a black satin case for packing. $5; Bonwit Teller.



HOOP EARRINGS—OUTSIZE

Earrings with two Christmas surprises: their curtain-ring size, their tinsel-lightness. To be worn with a tightly-drawn chignon, and a straightforward hat. To be found—made of gold-plated brass, and for $7.50*—at Lord & Taylor.



DIANE AND ALLAN ARBUS

KEY-BEARING KEY

A large key to nothing and nowhere, carries other keys for everything—everywhere. Of shiny, heavy, chrome-plated metal, it is easy to dredge up from a handbag, while balancing same and packages on the threshold. $3; at Peck & Peck.

*Plus Tax



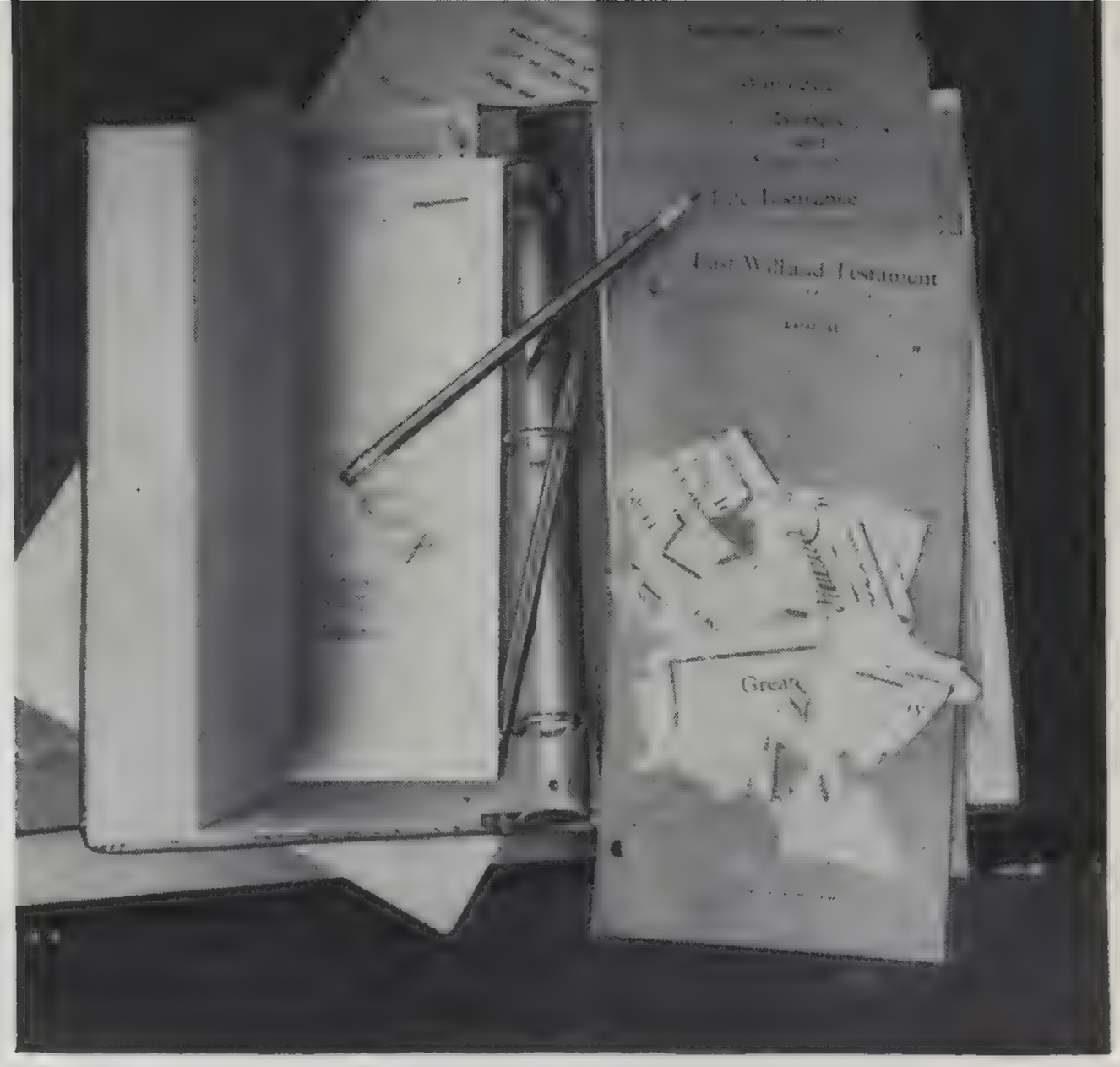
FRESH VIOLETS—OF CLOTH

Great bunches of violets—some of non-withering velvet, some of cotton. En masse, here, in a wicker basket, to make a pool of colour for a table; to keep handy for impetuous wearing. By Flower Modes, $1 to $8; at Bonwit Teller.



READING-IN-BED JACKET

To be opened as soon as her eyes are: a bed jacket of pastel *chinoiserie* (which could *also* be worn, belted, over velvet pants). It's coolie-cut of mauve wool, and lined with pink silk. By Clare Potter. $45; Bergdorf Goodman.



FILING SYSTEM, IN LEATHER

There'll be no Mystery of the Missing Papers after *this*. This being a handsome, leather-bound "Security Pak," with files for Insurance, Will, Mortgage, and cheerier items like Bonds, Securities. $8; Crouch & Fitzgerald.



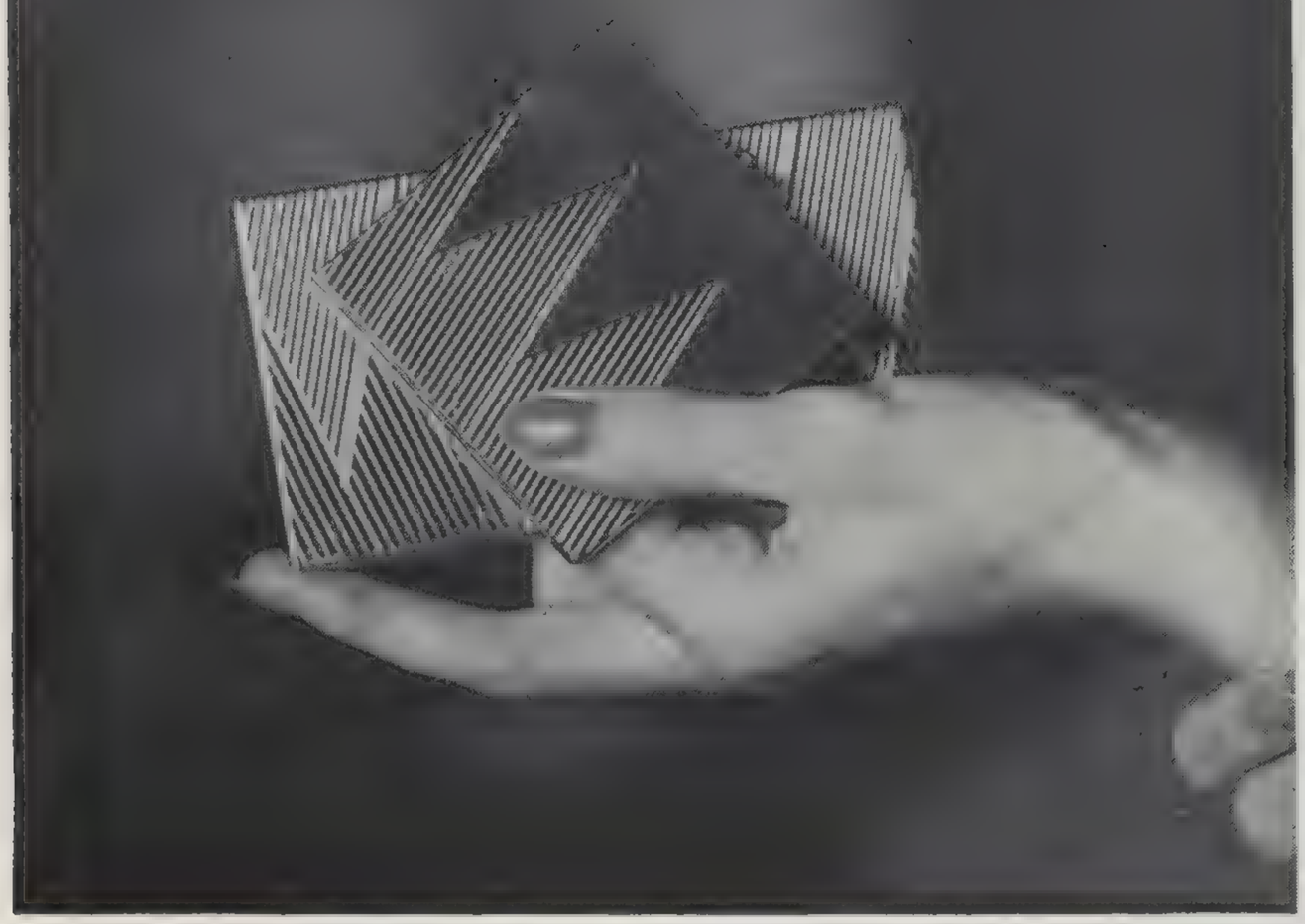
MINAUDIÈRE, WITH GLITTER

Everything, right at your fingertips. This bright metal compact plus holds (seeing's believing) comb, mirror, lipstick, powder *and* cigarettes—all neatly placed within its small, pretty confines. Designed by Volupté. $17.50*, at Altman.



DINNER DIARY, LEATHER-BOUND

From the grateful guest to the generous hostess: a Christmas memo. A leather-bound dinner-party book, to keep a record (against fatally-exact duplication) of menus, wines, flowers, and seating plans. $10; Crouch & Fitzgerald.



COMPACT; CIGARETTE CASE

One for powder, one for cigarettes, and two together for Christmas cheer. Bright metal cases that play silver- and gold-plating against each other, harlequin fashion. Compact, $10, cigarette case, $11; by Wadsworth. At Bloomingdale's.



APRON, DENIM; BRACELET, GOLD

Present for the "Cook" (if she's really been a *good* cook): a bracelet of gold leaves. $130*, Black, Starr & Gorham. And, just to Keep Her in Her Place: a real chef's apron of striped denim. $2.25; New York Lighthouse for the Blind.

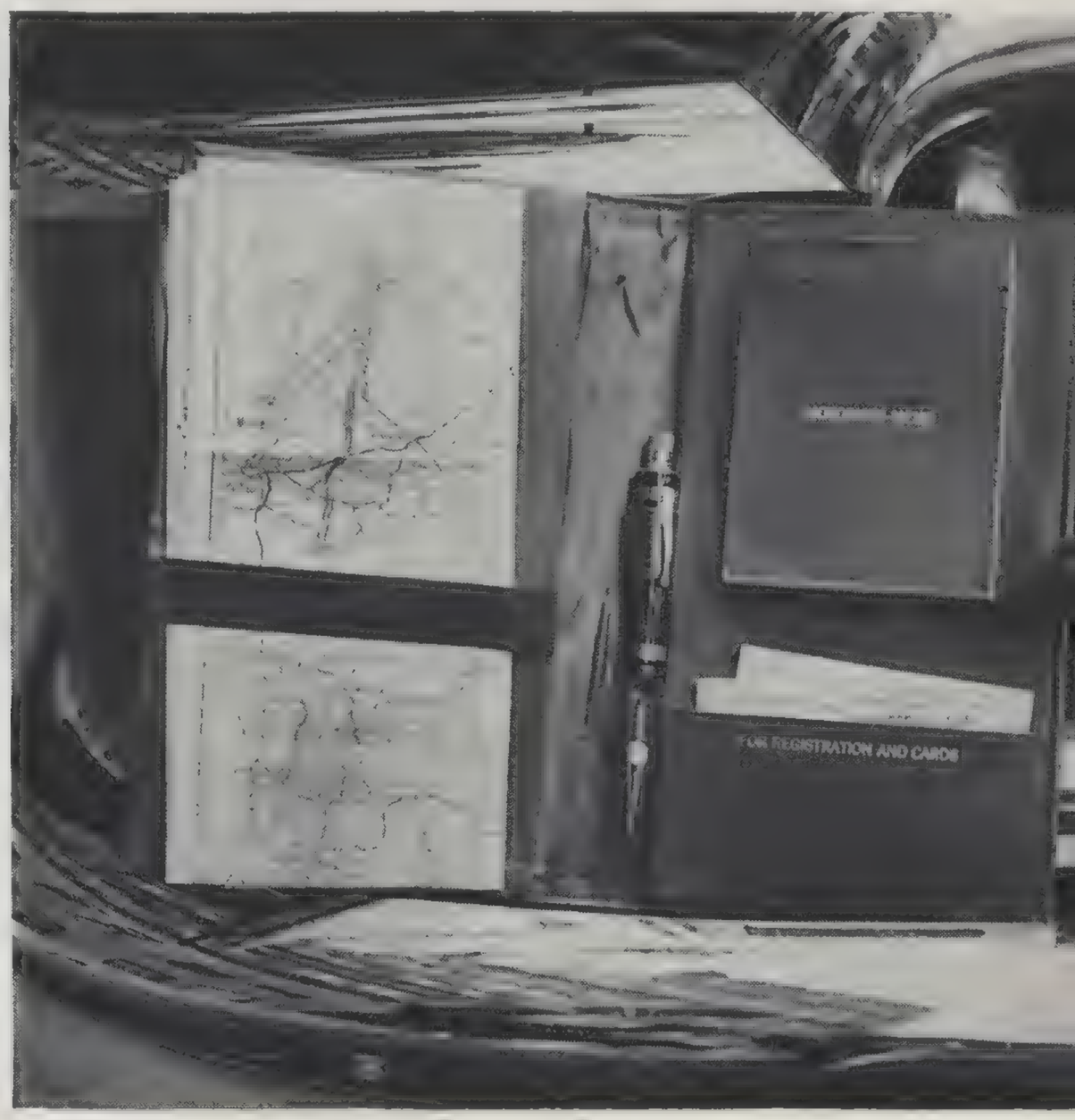


DIANE AND ALLAN ARBUS

SCISSORS, LEATHER-SHEATHED

Practically cut out for the traveller. Two pairs of precise scissors, one for manicuring and one for sewing—both handsomely and flatly carried in a case of red (for Santa Claus) Morocco. By Greatrex. $8, at Rosette Pennington.

*Plus Tax



MAP CASE, FLASH-LIT

For anyone whose horizon is often bisected by a road: a map-case of rugged cowhide. It lights up (not *quite* like a Christmas tree) via a pencil-flash. There's a pad, for mileage figures, a pocket for cards. $7.50, Kent Luggage.



GLITTER: NECKLACE; BAG

About her throat: a chatelaine of pseudo pearls, with a rhinestone clasp, rhinestone pendants. Try on a belt, a wrist, a chignon. Elgin American, $50*. Rosette Pennington. In her hand: a jet-beaded satin bag, $23*. At Jay Thorpe.



THE CASE OF THE NYLON VAPOUR

Grey satin filing system: six little envelopes, threaded on a ribbon. To keep in order: a dozen vaporous nylon stockings, in subtle tints—a *sure* present. By Christian Dior—New York. Case, $6.25; stockings, $2.25 a pair. Lord & Taylor.



TRIO IN OSTRICH

To give together or singly, to a man or to a woman: cigarette lighter, $5; glasses case, $8; cigarette case, $8. All three made by Rumpp in ostrich skin, its sturdy good looks equally apropos for town or country. At Lord & Taylor.



BILLFOLD, SADDLE LEATHER

Here's a place-for-everything billfold, which could well become a girl's best friend, especially if she doesn't like diamonds. Of dark red, saddle leather, it could outlast *her*, the rate she's going. Designed by Rumpp, $5*. Stern's.



UMBRELLA, FLOWER-PLANTED

When is an umbrella case not an umbrella case? When it's a scarf and bouquet, that's when. Here it is, a sheath for a silk umbrella with a gilt and mother-of-pearl handle. There it is (opposite) in its other rôle. $40; Bergdorf Goodman.



RHINESTONE PIN, THREE-TIERED

This scene takes place in the rain, under the unfurled umbrella (opposite). Her eye is caught by a fireworks of rhinestones, a pin with three dimensions. She hints; he makes a mental note. By Ledo, $18*; from Bergdorf Goodman.



DIANE AND ALLAN ARBUS

BOX BAG, NEWLY LONG

This bag has a beautiful complexion. The finest calf, soft to the touch and polished for the eye, has been cut to a new shape: an oblong box. It's leather-lined, to be a constant, long-lived source of pride. $29*; Bergdorf Goodman.



CALF BAG, ACCORDION-PLEATED

Suède pleats flare out widely, to give this calf handbag room with a new view. It can be untied to reveal, clearly, any object lurking obscurely in the depths. One for her, and one for *you*, would be $23* (each) at Bergdorf Goodman.

*Plus Tax





TED CRONER







GUESS HOW MUCH?

Growing place in the sun for the all-of-a-piece dress, assembled for you, not by you. Here, five such, for a southern holiday, for next summer. Each, unguessably, under $25. It might be that you would want every one of them.

Above: All-day dress, short-sleeved, in natural silk pongee with mock tortoise-shell buttons, an added calf belt. Dress, with its own burlap belt, by Lynbrook, $23; Lord & Taylor. Cashmere sweater, by Regina, $19; Milgrim.

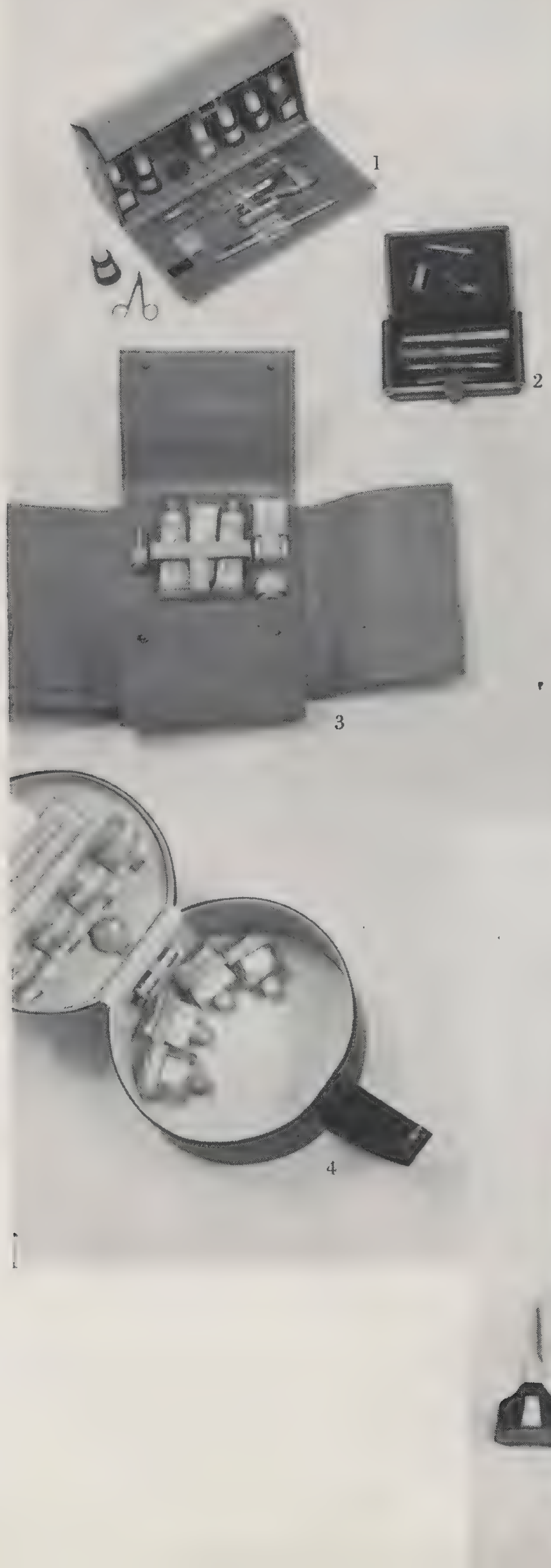
Top right: Under sun or stars, a dress of Bur-Mil rayon crash, chartreuse, the bosom pockets outlined in grey. For day, you might add gold earrings, bracelets; for evening, ropes of pearls, stars of rhinestones. The dress, $25; at Altman.

Above right: For afternoons, Sunday luncheons, summer weddings, a cream and black print dress in rayon crêpe, shown here with a white scarf tied at the waistline. The dress, with its own thin black belt, by L'Aiglon, $15; at Lord & Taylor.

Opposite page, top: Tucked-yoke dress, rose, with piqué detachable under-collar and cuffs; the belt, an addition. Dress, by Mayflower in Avondale chambray, $11. La Tausca jewellery. All, Lord & Taylor. Dress, also Woodward & Lothrop.

Left: Gingham dress for early morning shopping, for going-on-to-the-beach. The dress in black, brown, and white with a wide black patent leather belt, by Sacson in Peter Pan gingham, $11; Franklin Simon. Straw bags, both pages; Altman.

PRESENTS WITHIN PRESENTS



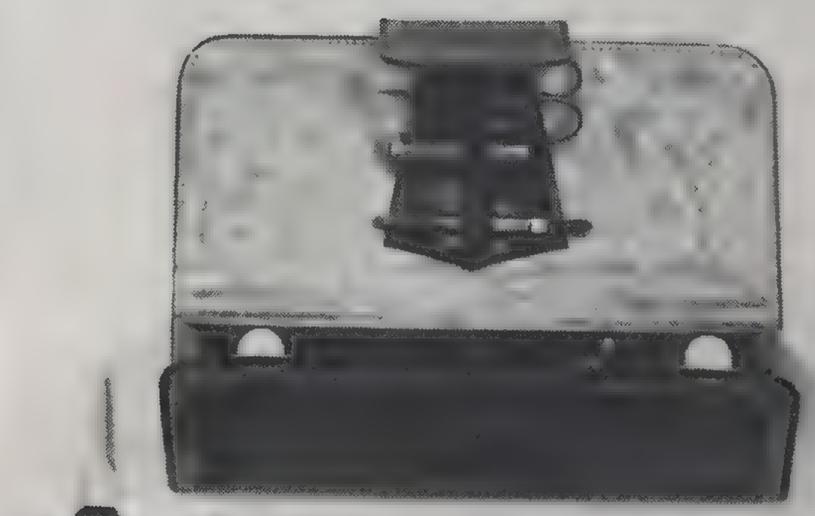
The seven Christmas presents we show here (some are leather, one leather-like, one sterling silver) hold, in turn, *other* presents. Lotions, creams, and make-up for the face. Manicure tools, polishes, and balm for the hands. The fitted handbag and the compact (the single exception to the present within present idea) are unusually handsome daytime accessories. The manicure kits would be as at-home on a dressing table as they would be en route. And the diminutive hat box (diameter 9″, depth 5″) is big enough to hold nightgown, robe, and slippers, in addition to its own cosmetic fittings. These good-looking cases will make a fine first impression Christmas morning—a very lasting impression during the year....

1. Everything for a manicure; by Revlon. $29.50*. Bonwit Teller.
2. Nail tools in a leather case. By Barbara Bates. $13.50*.
3. Calf dressing case; Marie Earle's cosmetics. $25*. Altman.
4. Hat box holds Beauty Counselors cosmetics. $15.95*.
5. Nail lacquers, implements; by Chen Yu. $12.50*. Stern's.
6. Sterling compact by Elgin American. $10*. Lord & Taylor.
7. Fitted calf bag; Harriet Hubbard Ayer. $15.95*. Altman.

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OTTO MAYA







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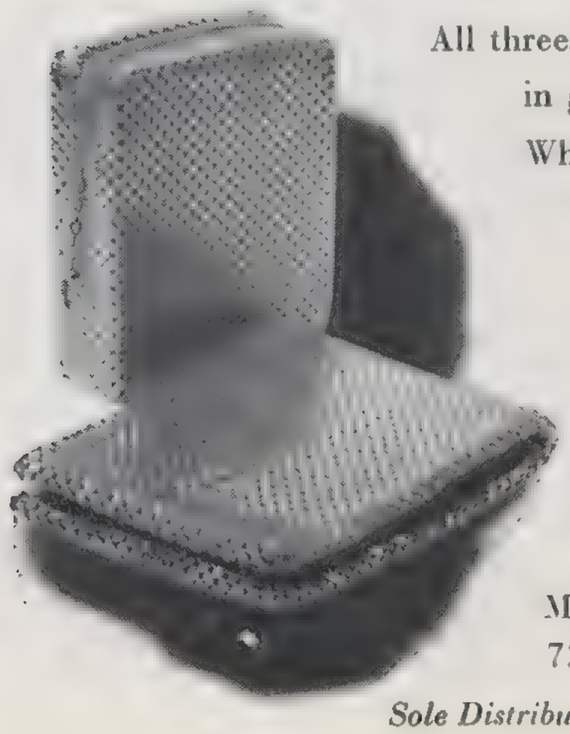
mesh fashions *by*

With Christmas just a wish away
here's a glittering gift tree-o . . .

A pretty pouch bag to swing from her wrist
on a slender bracelet chain . . .

A beaucel lined case, closed with a dainty zipper,
to hold her cigarettes . . .

And just to be elegant right down to her cash,
a sliver slim wallet lined in midnight black
to hold her holiday check . . .



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TO LIVE WITH POLIO

(Continued from page 88)

sheer exhaustion. She always came, however, and if she had no gossip she probably invented some. I had one devoted friend whose sole function for a long time was to make me laugh. She succeeded brilliantly.

The first time I looked in a mirror I plunged backwards. I saw a grey, gaunt and slightly crooked face staring at me. How I hated that face. There were no laugh lines left, none of the crinkles that had been so familiar. But after I saw that face, I began to cry less and laugh more. The face reflected feelings that were cold and unattractive. It told me that I had not thought of anyone but my miserable self, while the fight was perhaps hardest for those around me. I had something tangible to do. They had to sit back and wait.

Progress was slow, but after we got started we really laughed a lot. One day, I asked my husband to light me a cigarette.

"What's the matter, ya arms paralyzed?" he said.

And I could laugh.

In the recovery from polio, the patient seems to be climbing a series of plateaus. He gets to the top of one, stays there for a while or even slips back a bit, then struggles on to the next higher level. There is an unlimited number of peaks. He can never reach the top. Even now, the times I think I have reached the highest peak, when I am the happiest and most serene, I look up and see that there are more things that I can do within my physical limitations; that there are better emotional adjustments to make.

In the beginning every day was a step toward rehabilitation. I became physically more independent and emotionally secure. After I left the hospital, I was re-established with my daughter. At first she did not understand why I couldn't use my arms, why they were in a sling. When I couldn't fulfill the rôle of mother, she turned away from me. She asked her father for everything. She asked nothing of me. She even resented the affection I tried to give her.

One night after her supper, she wanted to get down from the table and have her bib taken off. She screamed for Daddy, but Daddy was unavailable. I told her that I'd help her down and untie her bib. I was not at all sure that I would be able to do it, but it was of the utmost importance to us both that I prove to her I could.

At first she refused my help. I told her that her father was not coming, and either she would let me help or she would fend for herself. After thinking it over, she agreed to let me help. I kicked her chair back from the table with my foot and leaned over so that she could hang on to my neck when she hopped off. After more cajoling, she stood for nearly fifteen minutes while I struggled with a knot in the bib. When I succeeded we both whooped with joy over our joint accomplishment. That was all it took to re-establish our relationship. I was Mummy again and if not fully capable, capable enough. She began telling her friends proudly that *her* Mummy had polio, and her arms were "pawalyzed." That made me very special. Now, with a second child, we have no more nor less problems than other parents.

In some ways our whole pattern of life has changed in these two years. I need a great deal of physical help. I sit more and run less. Instead of running with my children, I let them run around me. I can not do much in the way of cooking or running my household, but now I have time to love and appreciate my family. Many things I can not do for myself our four-year-old does for me. This gives her a sense of responsibility and importance. As the new baby grows up she, too, will help.

I feel that disabled people benefit from professional psychological help at the beginning of their convalescence. A friend or relative can not be objective enough to enable the patient to think about himself objectively.

Later, a disabled person must approach his problems in precisely the way an able-bodied person would. His attitude can make his disability of great or negligible importance. He must learn to accept his disability and live fully within its limitations. I have learned to ask bus conductors to take my fare from my dangling hand, to ask strangers to help me in the ladies' room, and dancing partners to put my useless left hand in my skirt pocket and to hold up my limp right arm.

The family must understand and accept the amount of disability. In their protective love they must guard against over-exaggeration of the patient's helplessness. Though his body is paralyzed, his mind is not. He can make his own decisions, and find his own way of life.

Time is another important factor. I forgot how to laugh overnight and it took me nearly a month to relearn. It took a long, long time before I looked forward to the coming of another evening and a new day. Learning to sleep was as difficult as learning to function awake. After one has been seriously hurt, learning how to live again takes patience and time.

A disabled patient tries to live up to the physical and emotional standards set by his doctor, physiotherapist, his family and friends, but finally he must set his own goal. Some patients set their standards low enough and are able to reach and probably over-reach their goal. Some patients set their eyes on the very topmost peak and struggle all their lives to reach it. I have started on my way seeking my destination, as in these lines by Robert Frost:

"But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep."

[EDITOR'S NOTE: *Joan Lamont, a beautiful young woman who was married at seventeen, is now twenty-three and the mother of two children, one born a year and a half after Mrs. Lamont was stricken with polio. She lives in Cambridge with her children and her husband, Dr. John Lamont, a psychiatrist at the McLean Hospital, Waverly.*]

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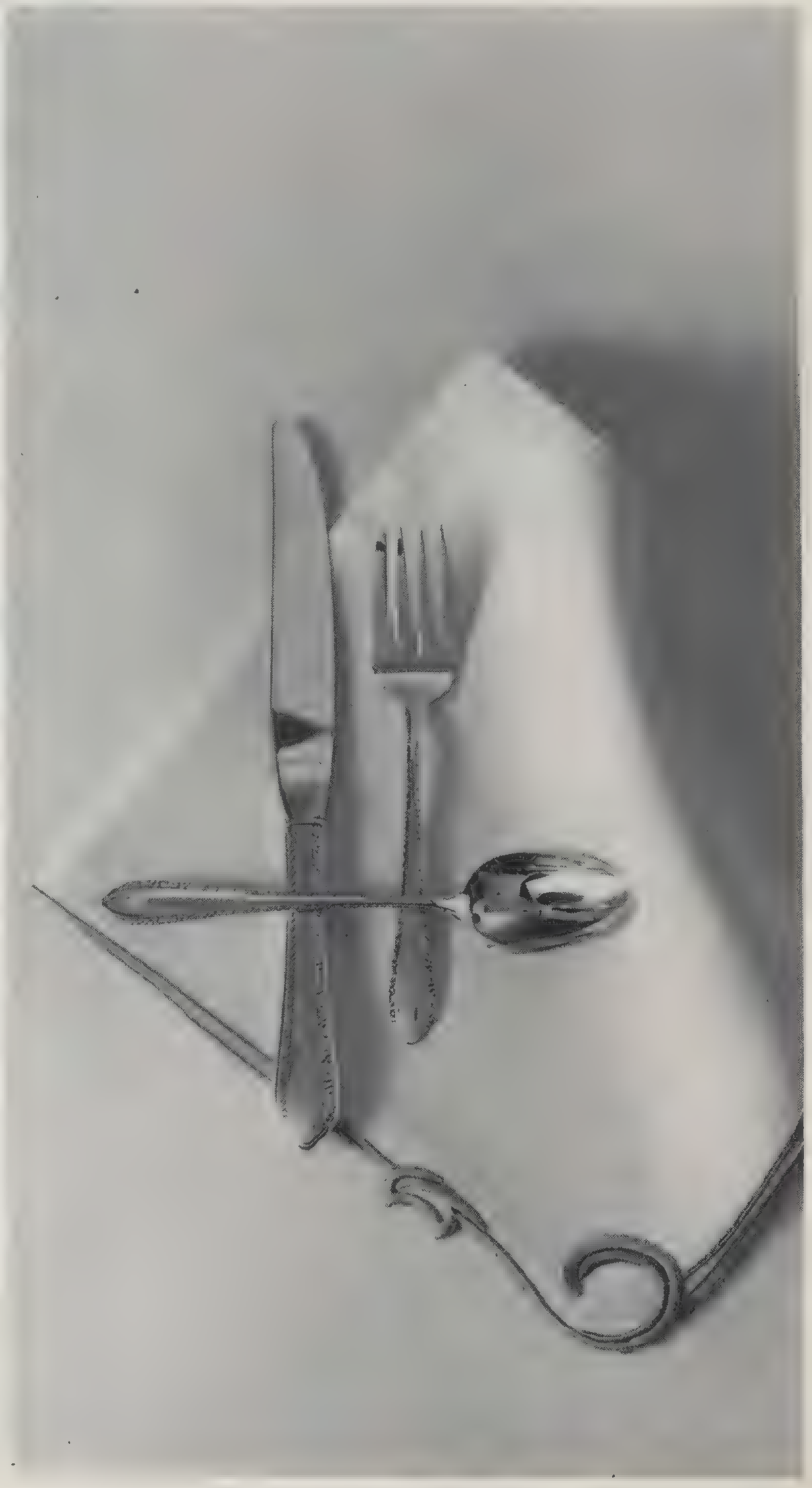
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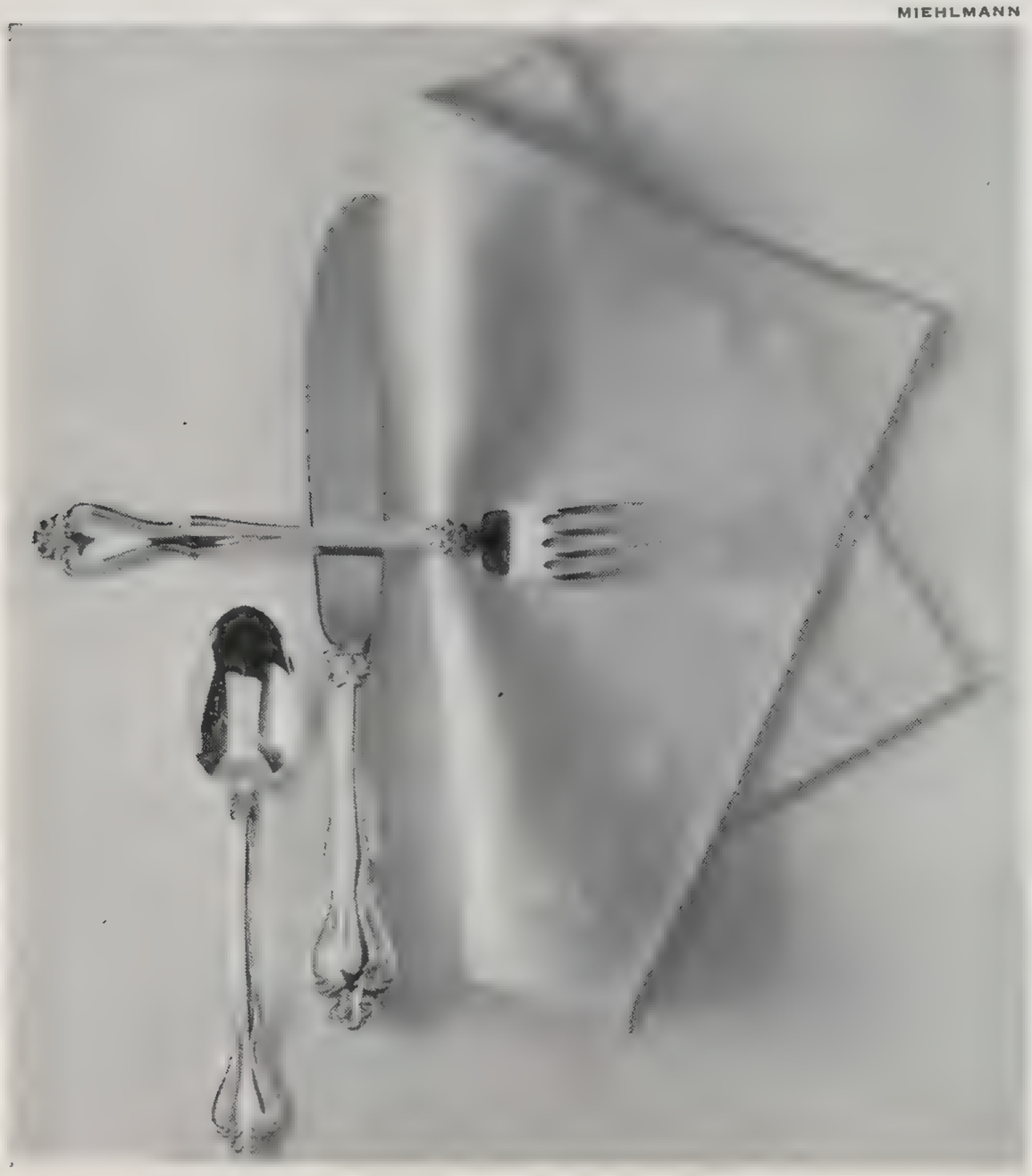


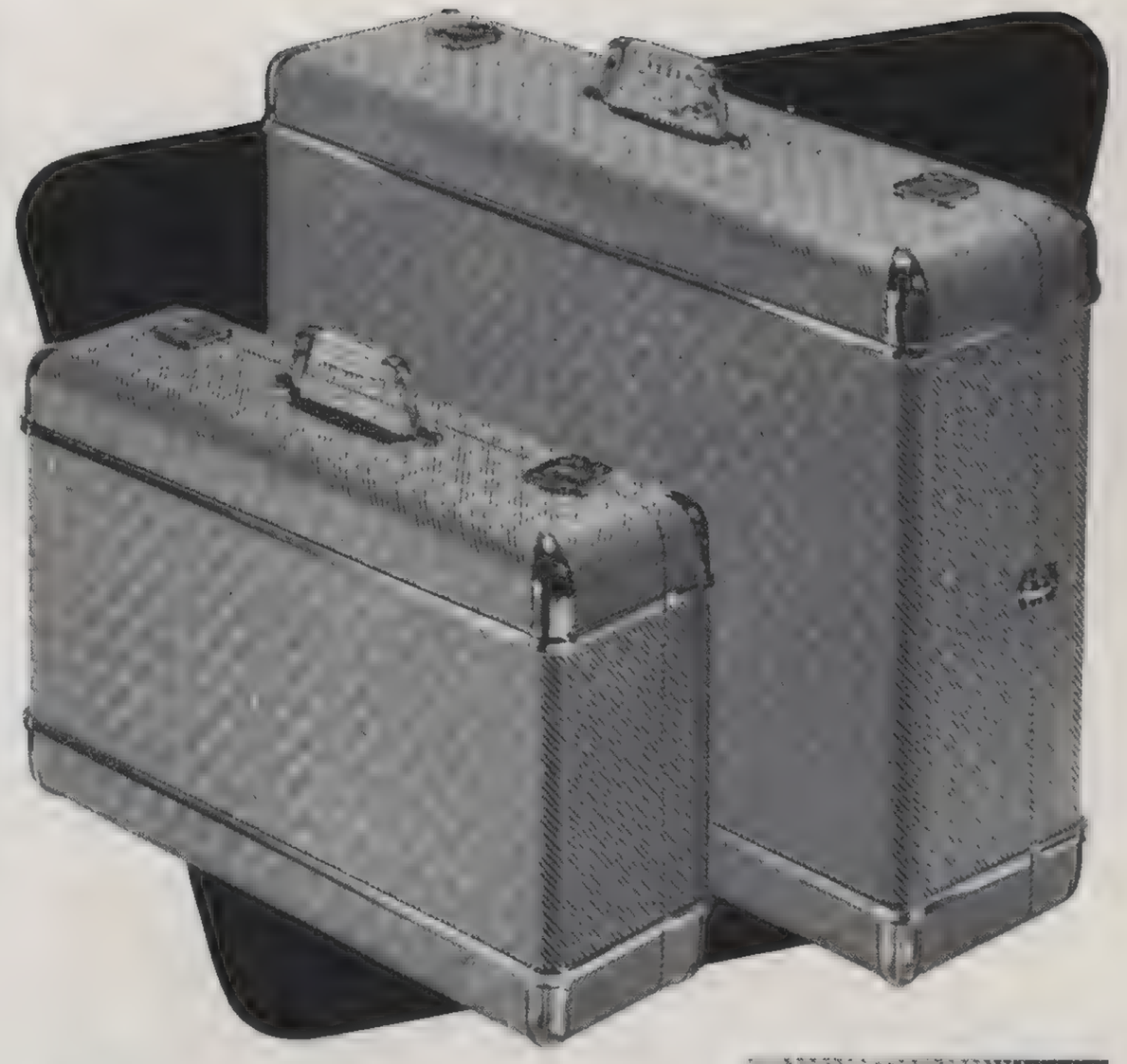
Above: For luncheon or a buffet supper, a knife, fork, and teaspoon in the elaborate "Inaugural" pattern, by State House Sterling. The knife and fork, $5.60 each; the teaspoon, $3.85. The simple hemstitched napkin, handmade of Irish linen. $10 a dozen, at Lord & Taylor.

Left: For a formal luncheon or an informal dinner, a grille-size knife, a salad fork, and a teaspoon in the "Wildflower" pattern, with a pressed border, by Royal Crest Sterling. The knife, $5.65; fork, $4.90; teaspoon, $3.90. Irish linen napkin, narrow hand-embroidered border. About $65 for 8 mats and 8 napkins; Altman.

Below: For dinner, a knife, fork, and teaspoon in the gently curved "George & Martha" pattern, by Westmorland. Knife, $6.15; fork, $7.60; teaspoon, $3.60. Irish linen damask napkin with an acanthus leaf pattern. $48 for cloth and 8 napkins; at Maison de Blanc. All prices for sterling silver, both pages, include the tax.

MIEHLMANN



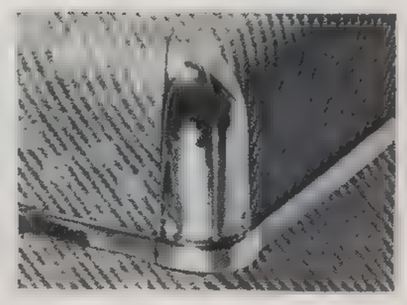


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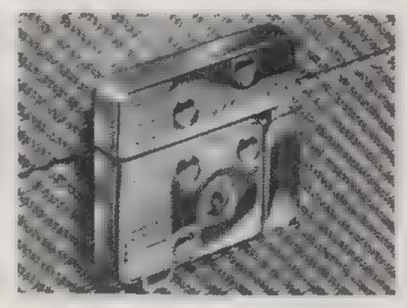


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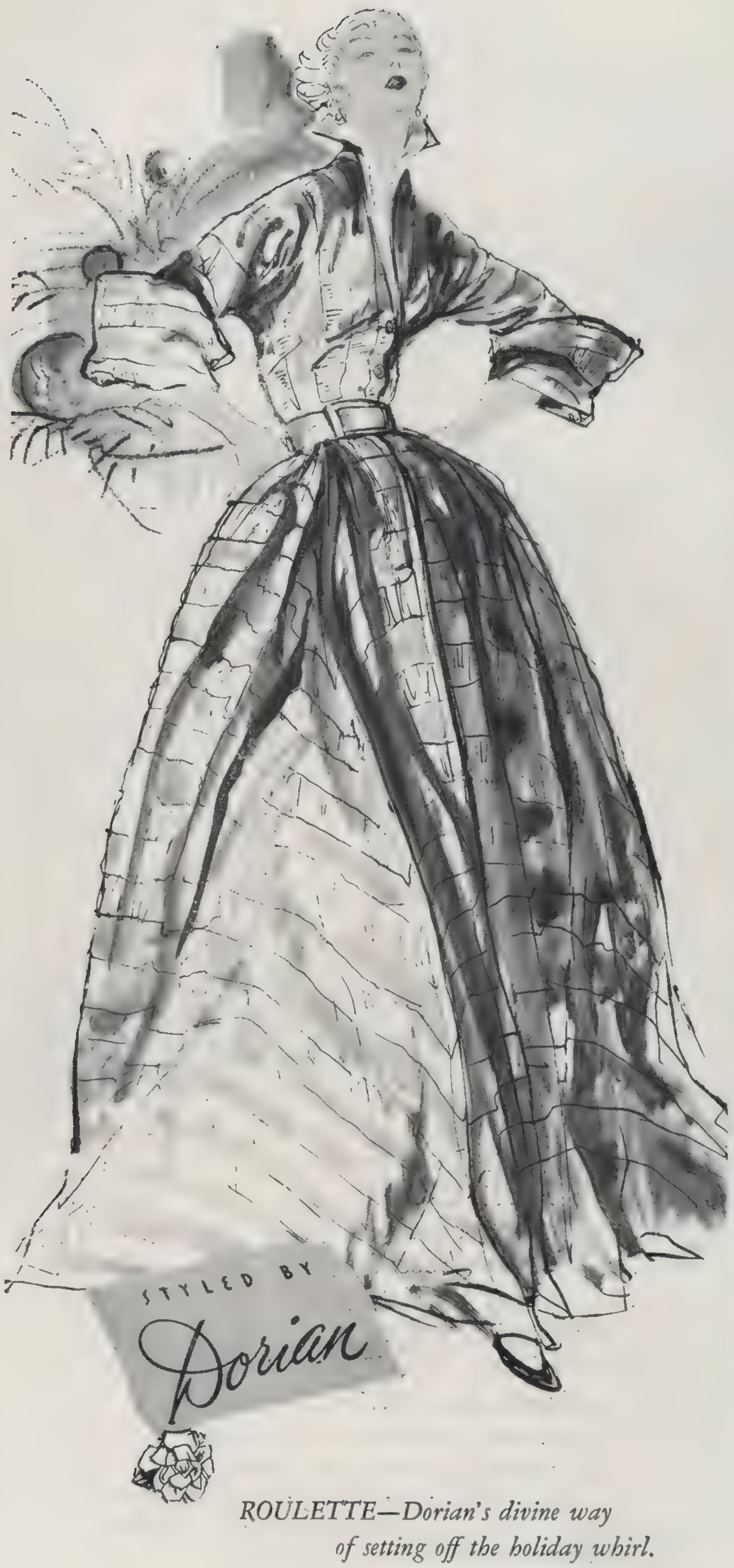
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MUSICAL EXPLORERS

(Continued from page 113)

tegrally present in the organic flow of ideas and proportions. Harmony, or trimmings of any kind, would be redundant. This is indeed true of anything, from a dress to an airliner, and one seems to hear the voice of Frank Lloyd Wright speaking his tirade against cornices, and the builders who WOULD add Greek columns to steel constructions to "relieve" their severity.

Varèse's "Ionisation" (just now re-recorded) is a fine example of the organic possibilities inherent in rhythm alone, for the work is without pitched tones of any kind. Its instrumentation is an army of drums, cymbals, bells, gongs, wood blocks, slide-drums that make noises like the distant mooing of cows; everything imaginable that can hit, smack, bang, or groan with an interesting sound is employed. Sirens scream momentous crescendos, while some bottom-of-the-piano notes, the only near-pitch tones used, seem to extend the sound vistas and echo inside the caverns of the noise shapes.

At the opposite pole to the massive works of Varèse are the tiny, bird-like sounds of John Cage's prepared piano. Some with, some without exact pitch, Cage's tones invade the area of lost intervals, the degrees of sound that exist between our ordinary piano tones. Like Varèse, he changes both the materials and the forms of music. His ear demanded music without precedent, without association, and his square, practical hand soon achieved it. (Not for nothing was he born the son of an inventor.) He took hairpins, nails, screws, weather stripping, bamboo slats. With an acute knowledge of overtone mathematics he attached them inside his piano thereby transforming the tonal world of Mr. Steinway into a one-man orchestra of minute, but infinitely varied effects. The timbres become a shower of pings, thuds, woody, bell-like or chirping sounds, which the composer arranges differently for each piece by changing the nuts and bolts. In the world of the prepared piano, not only is the piece custom-made, but the material hand-woven.

A tall, brown-eyed Californian with a subtle mind for metaphysics and a smile that suggests Buddha as a schoolboy, Cage lives in a large, pure white, seventh-floor apartment that looks out in eight directions over the lower East River. It is expressive of its owner—open to the light, devoid of all clutter. Only a string of geometric wire aerial sculptures by Richard Lippold disturbs the emptiness of the room where the black Steinway rises from a forest of small orange trees like Gibraltar rising from the waves of the Mediterranean.

Cage's musical forms are all based on rhythm and time-control, and he evolved them in a practical way. He was once a pupil of Schoenberg, and as Schoenbergian atonalists do, he learned to make music that got further and further away from tonality or key centre. But while cold-shouldering key systems and tonality, the atonalists continue to use the tones that were evolved and stabilized expressly for that purpose. This, Cage felt, was an ambiguity. "If one wants to rid oneself of tonality," he said, "one must clearly start by changing the tones themselves." At this point he left the master iconoclast Schoenberg and scrapping pitched instruments altogether he took to percussion orchestras, ridding himself of the distracting tones that way. In writing for percussion groups he found that in an art built in time, form and continuity depended entirely on rhythm and tension scheme; and having discovered what he felt to be the basis of structure for his music, he was free to add tones again, and to find the principle remaining true.

The percussion pieces were built on a reiterative, cumulative rhythm pattern like much Asiatic music. His prepared piano compositions and his recent string quartet, however, use the phrase as the unit rather than the beat. All questions of duration—be they whole phrases or beats—are still a matter of time-control, and Cage's formal proportions are arrived at by a square root process, the resulting musical forms being a kind of macrocosm-microcosm where "the whole piece is divided into large parts in the same proportion as each part is divided into phrases."

By designing rhythmically as do both the art of the dance and the real art of the film, he finds an immediate affinity with both these worlds. His recent prepared piano score for Herbert Matter's film on Alexander Calder's mobiles is an extraordinary blend of parallels heard and seen. Cage's music sounds just as Calder's sculptures look, as they hover, tremble, glide, and whirl through space.

Colin McPhee and Alan Hovhaness approached their exotic material in a less intellectual, more emotional way, each having become enchanted with Eastern musical idioms. McPhee is a legendary figure in the literary and musical world, and his activities have been distinguished, spectacular, exotic, and intermittent. In his earlier years he wrote for experimental films, for the play "*The Emperor Jones,*" for radio; his more important works were a "Concerto for Piano and Wind Instruments," and other strange rugged pieces such as the "Excerpts from St. John the Divine" for male voices, two pianos and brass instruments. Latterly he has been given to disappearing for long periods, not only into the forests of Bali where he lived for many years, but also into the wildernesses of his own rich nature, from whence he emerges from time to time with a musical or literary masterpiece. His book *A House in Bali* was born a classic, and is full of passages of poetic originality fascinating to the literary and musical alike. "As I waited a new sound rose in the sky, high up, shrill and tremulous, sweeter than anything I had heard that day. I looked out. A flock of pigeons circled in the last rays of the sun. The sound seemed to follow them, and I could not think what it was. I called the boy, who said the owner of the birds had hung little bells to their feet and

(Continued on page 137)

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MUSICAL EXPLORERS

(Continued from page 134)

attached bamboo whistles to their tail feathers. Round and round they flew, trailing across the sky wide loops of sound. And they vanished, the bells dying suddenly into nothing."

McPhee has a special quality for penetrating the inner nature of another culture. He makes a complete psychological fusion of his own thought processes and those of the people he lives among. He is able, when he writes his books or his music, to present them vividly, passionately and with detachment. His symphony, "Tabu-Tabuhan," conceived in Bali and written in Mexico, is based on Balinese themes and constructed as they construct their forms. It builds in layer upon complex layer of rhythmic planes like the intricate compositions played on the Balinese Gamelans, the orchestra of xylophone-like instruments that make up the bulk of Indonesian musical ensembles. To pianist McPhee these keyed percussion orchestras appeared like a gigantic extension of the piano keyboard's possibilities, plus an infinite subtlety in pitch mutation.

The Balinese "orchestral" layout is not unlike the modern orchestral pattern of the West, given the fact that the Indonesians limit the number of tones used to four or five, and that the instruments are predominantly percussive. The treble or high parts play fast and elaborate designs, the middle ones go slower and with fewer complications, while the lower ones go slower still, the large gongs giving great erratic off-meter booms at the bottom of the sound curtain.

It is hard to pin this composer down to talk about the process of assimilation that he went through in making his own such an exotic art. He is apt to sidetrack the inquirer with the topic of photography at which he is adept, or into the world of culinary adventure (and Indonesia only added the gilt to the lily that France had already grown, for the intrepid composer was a graduate of the Paris Cordon Bleu cooking school in his student days). Or if one is a critic, he will lampoon the whole species by relating how once he played with the New York Philharmonic in the first performance of Constant Lambert's "Rio Grande," later reviewing the concert himself and panning his own brilliant performance unmercifully.

His sometimes perverse, sometimes hilarious personality covers a great strength and expressive depth in the musical nature. His unique symphony is a tremendous creative achievement in an utterly new and highly contemporary idiom. As an example of a work based on the rhythmic structural principle it is perhaps the most important, certainly the most accessible to general musical ears that one could find.

Alan Hovhaness is a tall, shy, stooping young man, rather like an Iranian Lincoln, whose works have been played by Stokowski and Monteux. (He once went to Finland to visit Sibelius.) He can fill Town Hall for a one man concert of his own music. Although he is regarded as incredibly exotic by the general run of musicians, his musical tones are all chosen from the ordinary scales in current use and his instrumentation is that of normal symphonic resource.

It is not in any superficial analysis that one will discover the origin of the strangeness in Hovhaness' music. It is in a study of its moods. The emotional states, the spirit are utterly different, utterly alien to the rhetorical, climactic manners we are accustomed to in latter-day Western music. Hovhaness became fascinated with the meditative quality that he found in the music of the Middle East. As organist at an Armenian church near Boston he studied and absorbed from the earliest sources the elements that he loved, emerging with the musical style that is today so completely his own.

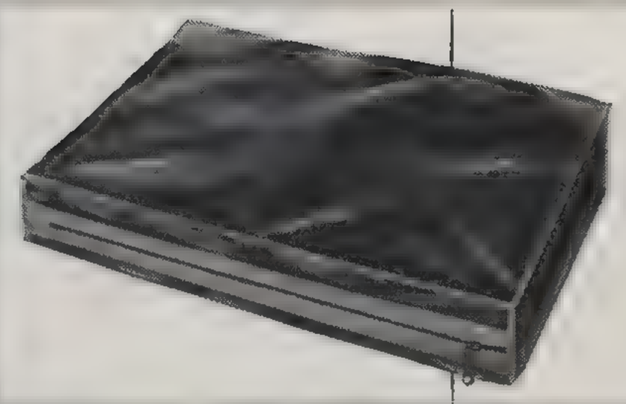
This composer writes no climaxes; his music is designed to create and maintain an ecstatic peace, to define a period of tranquility and motionless joy. He achieves this suspended quality partly by feeling the fifth—or dominant, rather than the root or tonic note as the point of rest and arrival. (This interval-of-the-fifth feeling is peculiar to much Asiatic music, but it was characteristic of European music too in its earlier stages until the time of Perotin in the eleventh century.) Chiefly, the state is evoked by the rhythmic texture, the layers of pulsating, non-climactic sound that unroll in time "as a long spool of beautifully designed wallpaper will unroll before the eye"—as Virgil Thomson once described it. The Hovhaness wallpaper texture achieves a surface of equalized tension rather as an Arab grille, a Persian wall panel, or a painting by Klee or Miró.

Paul Bowles was one of the first in the field to work with the idea of rhythm as the basis of modern form. He possesses a phenomenal ear for split-second mutations in rhythm, and can analyze and notate in a moment a veritable babel of Peruvian, Mexican, or African meters that would baffle the ear of most musicians. He has led a wandering life, one more typical of the author that he also is, than of the composer of music. In his travels he has collected an incredible assortment of souvenirs, both literary and musical. The bronzed figure with the notebooks and the bright yellow hair has long been a familiar sight in various remote regions of the Caribbean, Central America, or North Africa, where he now owns a house in the Casbah section of Tangier and where his best-seller novel *The Sheltering Sky* was written.

Bowles has written a great deal of sensitive and evocative music for the theatre. His incidental music for *The Glass Menagerie, Liberty Jones, Jacobowsky and the Colonel,* and many other plays for the Theatre Guild and for Orson Welles have made him known to a general public. Less known are his operas, his

(Continued on page 139)





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Wardrobe Bag for travel carries 3 garments on hangers. In opaque dark colors. 45" for men, $4. 54" for women, $4.50.

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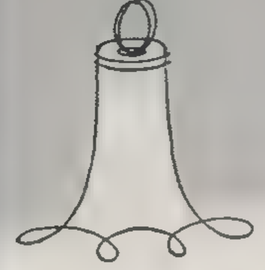
christmasy advice:

Waterproof Raincoat—detachable hood and carrying case. Translucent clear or smoke gray. Sizes 12-20. $6. Without hood, $5.

Umbrella Holder—new, different. Hangs on door. Translucent clear with contrasting trims. $3.







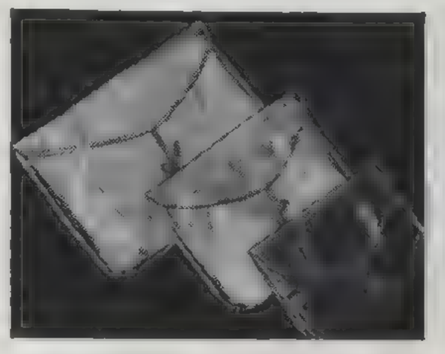
EXYLIN

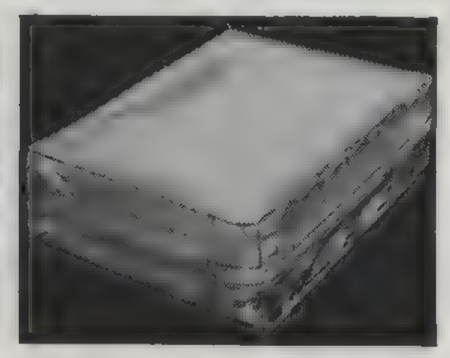
fashion's pure plastic material

Useful gifts of lustrous EXYLIN are so far ahead in quality, styling and workmanship, you'll want them for yourself, too. They wear almost forever. Wipe clean easily. Stay waterproof, crackproof, odorless. Come boxed and beautiful for gifts. And their so-little prices for so much, are discoveries for you who value Value!

Look for the name* EXYLIN *at better stores

Made from Vinylite Brand Resins





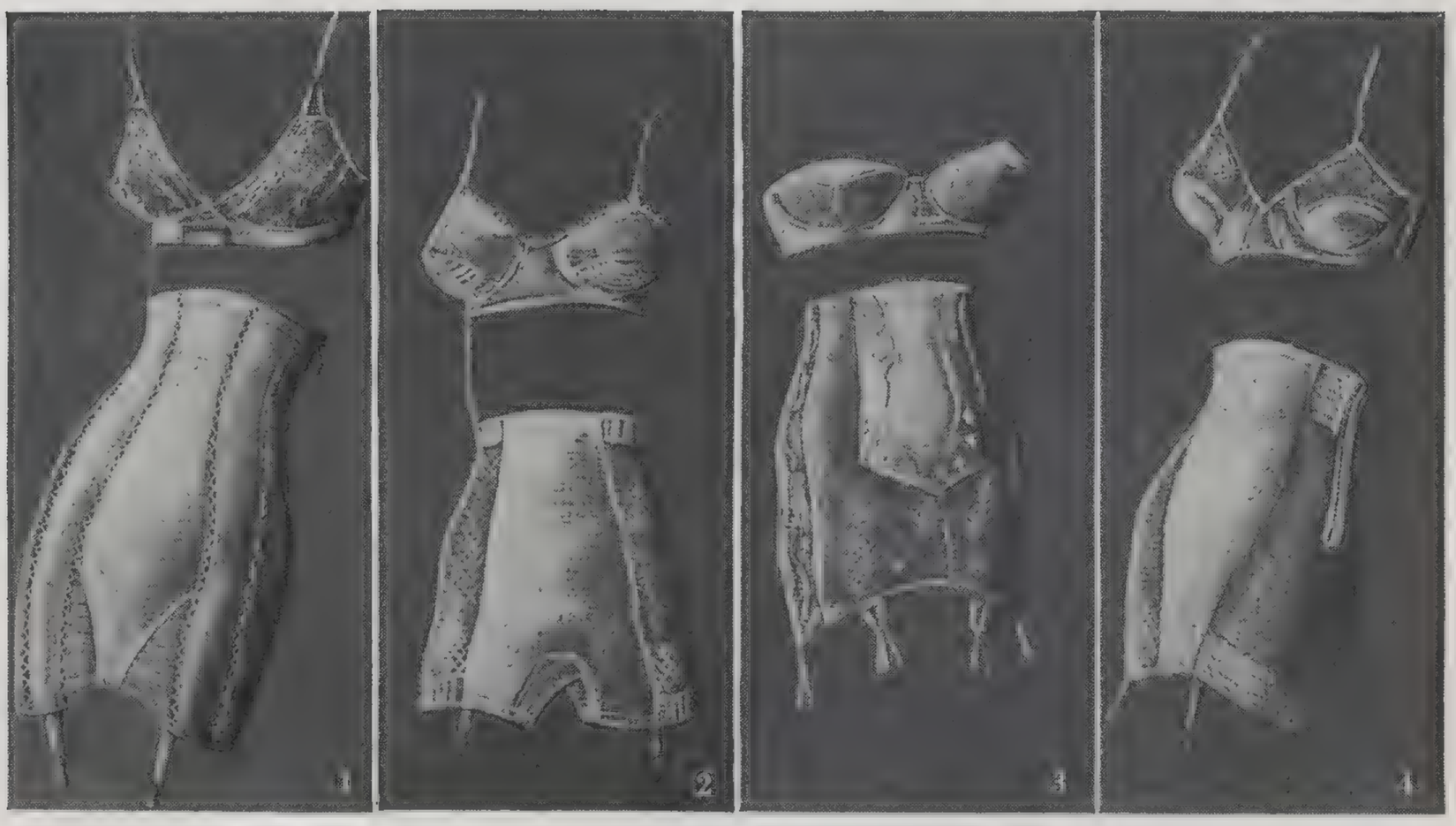
Lingerie Set. Translucent clear with choice of trims. Set of 3 envelopes, $3.

Blanket Case for down comforter or double blanket. Color trims on translucent clear. $4.

McCOY, JONES & COMPANY, Inc.

Division of General American Transportation Corp.

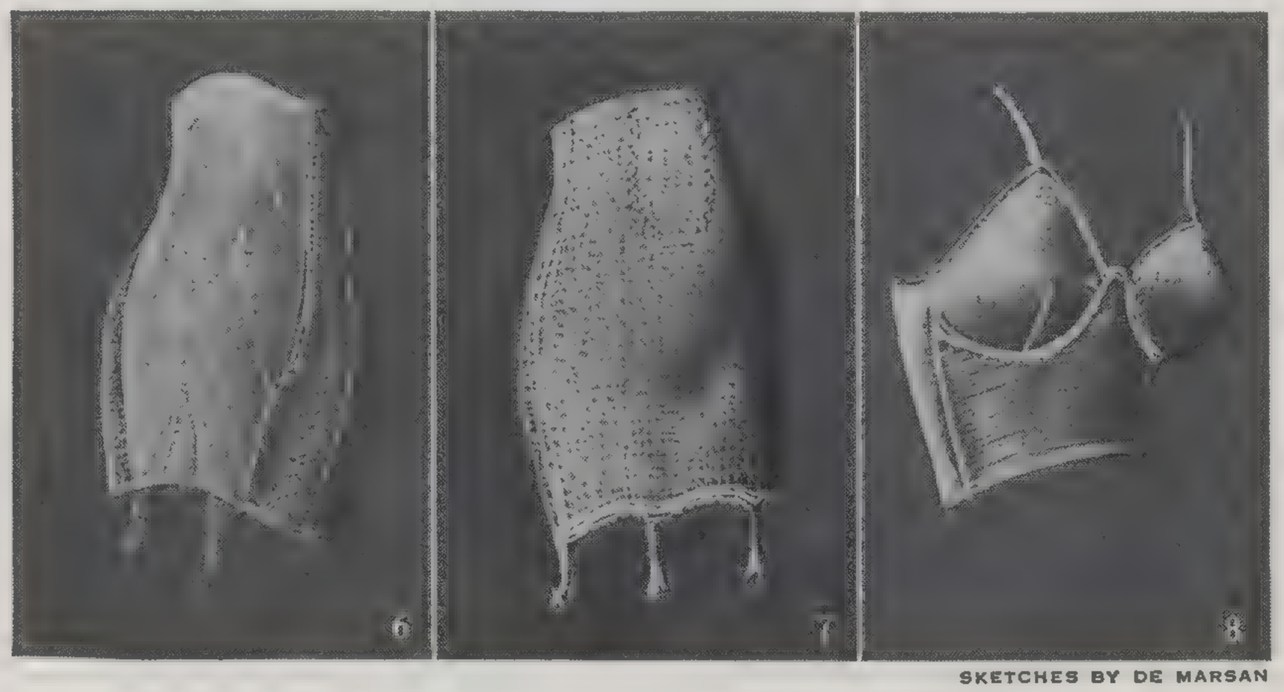
915 Merchandise Mart • Chicago 54



GENTLE EFFICIENTS

Everything on this page is designed for a firm purpose; to mould the figure prettily, fashionably, and gently—by light persuasion, no rigid compulsion. 1. Embroidered nylon marquisette bra, the back Lastex, $4; power net girdle, rayon satin panels, woven with Lastex, $18.50. By Bien Jolie; at Lord & Taylor. 2. Nylon tricot brassière, $2. Pantie girdle of nylon power net woven with Lastex, knitted band at waist and legs, $7. Both by Van Raalte. Abraham & Straus. 3. From France, strapless and wired, this half-brassière of nylon taffeta; the girdle of hand-appliqué ribbon and elasticized lace. Both, to order, J. Berlé. 4. Nylon taffeta brassière with nylon net, $3. Long girdle, rayon satin panels, nylon panels, all woven with Lastex, $12.50. Both by Perma-Lift. Bloomingdale's. 5. For sheaths, trumpet skirts, this long-liner of leno elastic with rayon satin front and back panels, woven with Lastex. By Formfit, $16.50; Arnold Constable. 6. Nylon four-section girdle. A 17″ Smoothie Controleur, $18.50; Altman. 7. Elasticized nylon net girdle, front appliqué. By Jantzen, $5; Bloomingdale's. 8. Brassière of rayon satin and power net. By Edith Lances, $18.50; Saks Fifth.





SKETCHES BY DE MARSAN

MUSICAL EXPLORERS

(Continued from page 137)

ballets, his many unusual concert works.

The exotic elements in his music have been handled with skill; in *Congo*, a film for the Belgian Government, his modern orchestral score had to accommodate some "cut in" sequences of genuine African music from recordings. So vividly did he assimilate the African æsthetic, both emotionally and technically, that the music passes without any sense of disruption from the sounds of real Africa to the sounds of Bowles and the modern orchestra.

In the Finale of his "Sonata for Two Pianos" he takes, as do McPhee and Hovhaness, the rhythm basis as point of departure for a whole freely developed organic design. It is pure rhythm, other musical elements being here minimal. In other works such as the "Concerto for Two Pianos and Orchestra," the exotic detail—be it thematic or instrumental—is more in the nature of a colourful trimming on music conceived essentially in a European mould. This gives a chic effect, such as a pair of slave bracelets from Hadhramaut might lend, worn with a little Lanvin afternoon dress.

Lou Harrison, like Cage, is from the West Coast, from Portland, Oregon. His rather rosy-cheeked good looks, and a pair of innocent blue eyes have sometimes caused him to be called "the baby-faced intellectual." But the colourful impression—heightened rather than dimmed by a truly hectic taste in socks and ties and a habit of writing his music in coloured inks on hand-made parchment with illuminated titles—is misleading. These attributes conceal an erudite and scholarly man, and one with an impressive creative talent.

Like Bowles, Harrison is not exclusively "exotic" in his music. Both men retain many points of relation to the materials and writing systems of current contemporary schools. While Bowles remains a distant cousin to the neo-classicists, Harrison is related to both this and the Viennese atonal family. He will choose his "system" as another composer will choose a chord or a melody—all according to the demands of the situation. He has made a deep study of the music of the Middle Ages, and models some of his later works along lines similar to the horizontal layer-like compositions of the time of Guillaume de Machault. Harrison too passed through a period of pure percussion composing, and the rhythmic intricacies of some of the early twelfth and thirteenth century music gave him the blue-print for a style in which he includes fluid melodic lines and percussion layers. His ballet scores "Solstice" and "The Perilous Chapel," written for and produced by Jean Erdman, are only two of the miraculous sound pieces he has composed in this vein. The effect is a curious combination of Mediæval tonal simplicity and Asiatic rhythmic complexity, the music floating and singing with an elegiac sweetness.

These American composers who have turned to Asia or science for new stimuli, are not alone in this trend. In France, Messiaen is also preoccupied with the time aspect of music, and so are the new Parisian atonalists.

America's tradition in rhythm and percussion experiment has been a long one, for Arthur Farwell, Henry Cowell, George Antheil, and others were at it around the time of the first war. Now, as the two famous schools of Paris and Vienna slow down a little and begin to wonder just how much more there is to be done within their precepts, the composers who have all along worked outside these intellectual boundaries begin to gain more prominence, and these rhythm men along with them. With the youthful and adventurous ears of Paris and New York turned in similar directions, the exotics may yet prove after all to be an *avant garde*.

[EDITOR'S NOTE: *Peggy Glanville-Hicks, British-born, now an American, is known in Europe as a composer, here as a critic. By the time she was twenty-five, she had launched an opera, a piano concerto, plus several orchestral and choral works. Now thirty-seven, she has added three ballets, four scores for films, and is working on a new opera. She writes music criticism for the* New York Herald Tribune; *has contributed to* Musical Quarterly, Music and Letters, *and* Notes.]

All these six composers have had some of their music recorded; two have written books. Here is a list of their works to hear and to read:

EDGARD VARÈSE: "Integrales," played by the Juilliard Percussion Orchestra with the New York Wind Ensemble: "Ionisation" played by the same percussion orchestra; "Octandre," played by the same Wind Ensemble; and "Density 21.5," a flute solo by René Le Roi—all but the last conducted by Frederic Waldman. (Recorded by the Elaine Music Shop, 9 East 44 Street, N.Y.: LP 401)

JOHN CAGE: "Amores I and II," prepared piano played by Maro Ajemian. (DISC 875)

"Three Dances," two prepared pianos, played by Maro Ajemian and William Masselos. (DISC 877)

COLIN McPHEE: "Music of Bali," with Georges Barrère playing the flute, the composer and Benjamin Britten playing two pianos. (Schirmer 2097)

A House in Bali and *A Club of Small Men*, both published by John Day Company.

ALAN HOVHANESS: "Achtamar," piano solo by Maro Ajemian; "Shatakh," with Maro Ajemian at the piano and Anahid Ajemian playing the violin; "Piano Concerto," played by Maro Ajemian with the Manhattan Chamber Orchestra; and "Evening Song," played by the same orchestra—in the last two, the composer conducts. (Dial LP 6)

"Mihr," with Maro Ajemian and the composer at two pianos; and "Invocations to Vahakn, IV & V," with the composer playing percussion instruments and Maro Ajemian the piano. (DISC 875)

PAUL BOWLES: "Sonata for Two Pianos," played by Robert Fizdale and Arthur Gold. (Concert Hall Society—in subscription series only—A5)

"Concerto for Two Pianos and Orchestra," Arthur Gold and Robert Fizdale as soloists. (Columbia LP 2128)

"New American Songs," an album including the "Spanish Songs" set to Garcia Lorca poems; some of Bowles' best work. (Hargail, H.N. 707)

"Sonata for Flute and Piano," René Le Roi playing the flute, George Reeves as pianist. (Art of This Century 801, Vol. 1)

"Night Without Sleep," album of songs, lyrics by Charles Henri Ford, sung by Romolo de Spirito. (DISC 6017)

The Sheltering Sky, novel, published by New Directions.

LOU HARRISON: "The 13th Simfony," for percussion alone, conducted by the composer. (Recordings of Organized Sound, No. 1)

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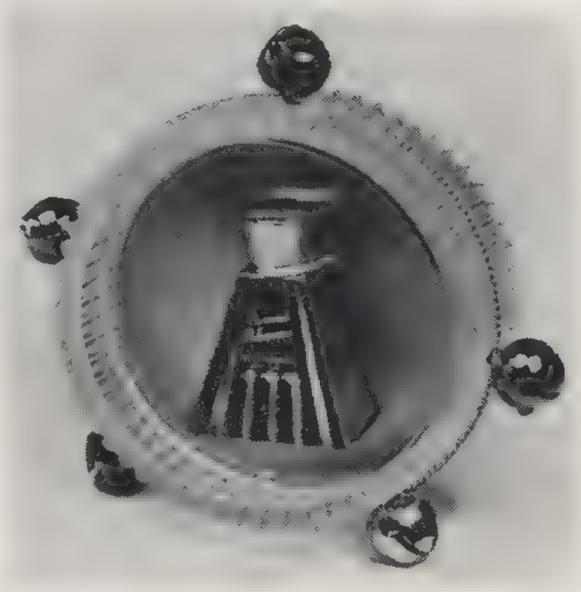
W-H-H-I-S-S-H! came the breeze...C-L-I-C-K! went the shutter...up went eyebrows (and our pretty model's color!), for a too-revealing photograph. Now she knows about and wears only **Mary Barron** slips...a very wise if somewhat tardy choice.

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CHRISTMAS DISCOVERIES





Stocking present: one dram of Helena Rubinstein's Command Performance perfume in a fluted gilt bottle. Further wrappings: clear plastic tambourine box studded with coloured bells. $2*, at 655 Fifth Avenue.

This handsome jar holds over three pounds of Yardley's English Lavender Bath Crystals. A generous supply such as this would mean scented baths far beyond the holiday season. $3.50*. Altman.

Right: Frances Denney's box-like-a-book holds: Magic Song Cologne Essence (a clear, spicy fragrance); Bubbling Over (for the bath) and six wafer-thin sachets, ribbon-tied. $2.50*. Altman.

Below: Ten containers of Early American Old Spice Bath Salts by Shulton. The set makes a pretty present. The individual containers could be distributed to week-end guests. $1*. At Lord & Taylor.





Right: This twosome for the handbag—Dermetics' pretty lipstick and perfume flacon. The flacon holds 1199 a warm flower fragrance. The lipstick shade, Christmas Red. $2.50*; Dermetic's Salon, 630 5th Ave.



Below: In a variety of sizes and shapes, Henri Bendel's Floating Soap. Pleasantly and positively scented with the 10 West fragrance. Nine cakes of this wonderful soap, in a golden paper box. $7.25.





MIEHLMANN



For those partial to rose scent: Avon's ribbon-tied box holding Body Powder and Cologne. Avon calls its floral bouquet Quaintance. Decorates bottle and container with—roses. $2.85*.

Left: To hang on a Christmas tree—a glittering bit of nonsense with a delightful surprise inside: A purse flacon of Directoire perfume by Charles of the Ritz. $3.50*. Altman.

*Plus tax

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but deliberately exciting and gay . . . in Forstmann's rich textured Cashmere-blend* framed in triplicate. A bag to remember . . . a bag that goes with you everywhere.

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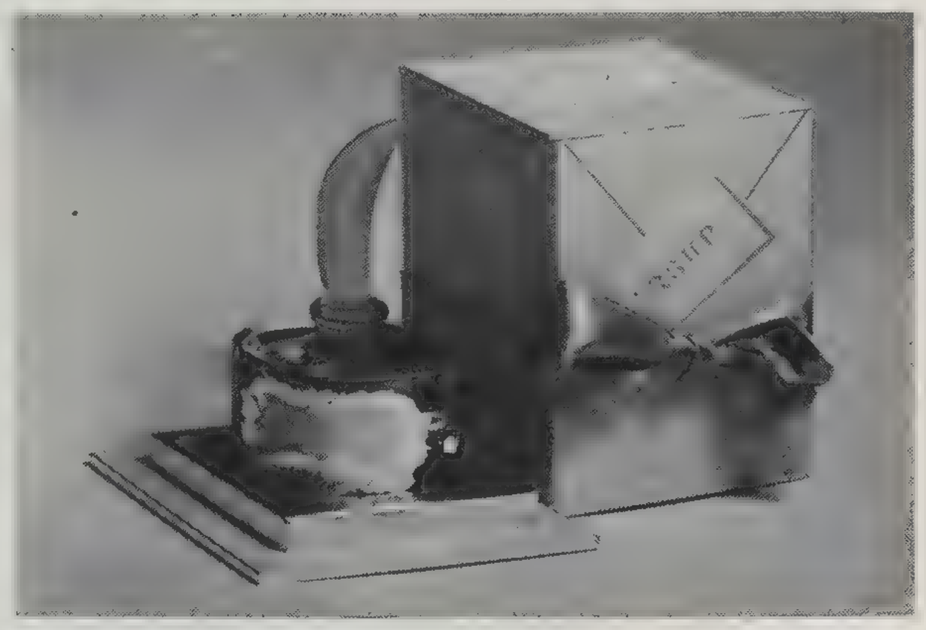
Marcel Boucher et Cie, 347 Fifth Ave., New York

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CHRISTMAS DISCOVERIES

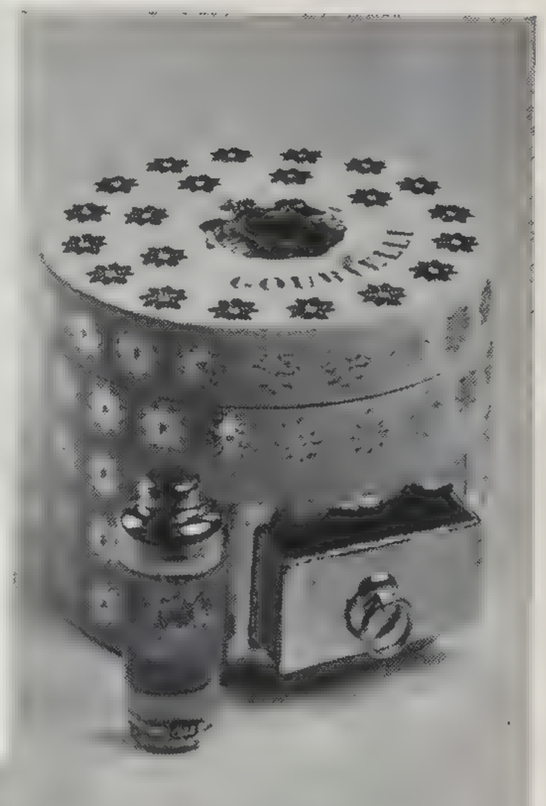


Left: One of the best looking atomizers we've seen. DeVilbiss makes it. It has a plump, crackled gilt base, a shining, gold-like top, an antique finish that would make it a handsome dressing table accessory. The price is a discovery too, $2.50. Arnold Constable.



Above: R.S.V.P. perfume by Richard Hudnut. The kind of light-toned fragrance that wears so well as a day-by-day accessory. The half-ounce bottle with a pretty plume shaped glass stopper comes in a ribbon-tied box. $7.50*. At Stern's.

Right: This is Gourielli's Treasure Chest, a gilt-studded cylinder that holds Five O'Clock Bath Powder, and, in a little pull-out drawer, a miniature cocktail shaker that holds two drams of Five O'Clock Bath Oil. $4.50*. Saks Fifth Ave. has it.





Left: What meets the eye here is Eisenberg's handsome pyramid of Christmas presents, wrapped in shining paper, ribbon-tied. Inside: there is soap, perfume and cologne. $11.75*. Franklin Simon.



Left: Elizabeth Arden's plastic bag filled with the most wonderful bath accessories. For instance: Blue Grass Bath Soap; Bath Oil; Velva Mitt (soap-saturated wash cloth glove); Dusting Powder. $15*. Bonwit Teller.

Below: Anjou packages two fragrances: Apropos, a light flower blend for day; Devastating, a warmer, more intense scent for evening. Both Eau de Parfums are in faceted bottles with lucite caps. $2* for both perfumes. At Altman.



MIEHLMANN



Left: Christmas discovery by Tussy. A plastic tile-topped box holds Optimiste-scented bath powder with a soft, fluffy puff; a golden-capped bottle of Optimiste toilet water. The tiles can subsequently be used as coasters. $3.75*. At Lord & Taylor.

CHRISTMAS PERENNIAL

Not new this Christmas, but —we show Pond's Dreamflower Dusting Powder as a pleasant and timely reminder, for it could so easily be the solution to what-to-give-when-a-little-more-than-a-card-is-in-order. Generously scented powder, fluffy puff, in a pastel flowered box, could be a stocking present, too (and what a nice one!); 79c*. At Macy's.

*Plus Tax





Frank Schoonmaker's

WINE PAGE

For Bibbers, Sutlers, Oenophilists, Wine Tasters, Poetasters, Gastronomes, Epicures, *Feinschmecker,* and *Catadores de Vino*





WINE AWARDS SHOWERED ON ALMADEN-MADRONE

Schoonmaker Selections Gather Thumping Total of 58 Prizes at California Fairs

ONCE A YEAR, just about vintage time, you're almost certain to find every vintner in California deep in his cellar, poring over his wine bottles. Into the small hours he once more sips, compares, and frets over the year's finest vintages; and finally, crossing his fingers, ships his wines and his hopes off to the Fair. To two Fairs, to be exact.

One is the venerable State Fair at Sacramento, now in its 95th year. The other is the gargantuan Los Angeles County Fair, advertised with admirable understatement as "The Biggest County Fair in the World."

This Year's Verdict

After the huzzahs at both Fairs had died down, the wines entered as Frank Schoonmaker Selections found themselves with 58 awards and honorable mentions—far more than any other single exhibitor and almost as many as any two others put together.



Of course we were delighted; but we feel these awards point up something we've been saying right along: if you want the best in any American wine, just ask for *A Frank Schoonmaker Selection.*

Almaden Wins Hatful

As to particulars, the FSS wines of Almaden Vineyards claimed top prizes in one Fair or the other to a really gratifying extent. Among the Gold Medal winners were our aristocratic Pinot Blanc and Dry Semillon. Almaden's Brut Champagne (which we feel would delight even the fussiest *Champenois*) won a Silver Medal, as did Almaden's Johannisberg Riesling, Cabernet, and the brisk and charming Traminer.

Chalk Up 23 for Madrone

Gratifying, too, were the high honors given to the Madrone Wines selected by Frank Schoonmaker . . . especially the Gold Medal for Madrone Champagne, certainly among the very best Bulk Champagnes in these United States. The number of other awards is pleasantly bewildering, but we should mention Madrone Ruby Port and two Vermouths, Sweet and Dry, which the judges honored and which we recommend to you with enthusiasm.

Most Winners Readily Available

Chances are your favorite store has these prize-winning wines. If not, just write us at our Madrone, California, address, and we'll do our best to set matters straight.

Solera:
Secret of Fine Sherry

There is only one way in which fine Sherry should or ever will be made. And that, to the despair of advocates of clank, bustle and efficiency, is in exactly the slow, fussy way Fino and Amontillado Sherries have been made in Spain time out of mind. Solera Cellars, a small North Coast winery, was among the first in California to adopt the Spanish method, using fine Palomino grapes,



imported *flor* yeast, and a true *solera*—not large tanks or vats, but a series of superimposed 132-gallon Sherry butts. The result: extraordinary! For here are California Sherries to be compared only to their high-born Spanish cousins. Their names: the award-winning Solera Cocktail Sherry, Solera Golden Sherry, and Solera Golden Cream Sherry . . . these last Gold Medal winners at the Los Angeles Fair . . . all three *Frank Schoonmaker Selections.*

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CHRISTMAS PRESENTS

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Gadsden . . . . . Irving's Town Shop

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ARKANSAS
El Dorado . . . . . El Dorado House
Fayetteville . . . . . Silverman's
Fort Smith . Boston Store Dry Goods Co.
Little Rock . . The M. M. Cohn Company
Magnolia . . . . . May's
Warren . . . Imogene's Fashion Center

CALIFORNIA
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Fresno . . . . . Bruckner's
Hemet . . . . . De Marrs'
La Jolla . . . . . Ascot Shop
Lafayette . . . . . Hill 'n Dale Shop
Los Angeles . . . . J. W. Robinson Co.
Ontario . . . . . Musette's
Sacramento . . . . . Bon Marché
San Francisco . . . . . H. Liebes
Stockton . . . . . The Brown House

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The Daniels & Fisher Stores Co.
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Hartford . . . . . G. Fox & Co., Inc.
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FLORIDA
Jacksonville . . . . . Furchgott's
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Tallahassee . . . Steyerman's Style Shop
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Chicago . . . Carson Pirie Scott & Co.
Joliet . . . . . The Fashion Shop
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Evansville . . . . . DeJong's, Inc.
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Lansing . . . . . The Style Shop
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Joplin . . . . . Richards
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Omaha . . . . . The Aquila, Inc.

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Buffalo . . . . . L. L. Berger, Inc.
Medina . . . . . Curry's
Rochester . . . . . McCurdy's
Saranac Lake . . . . Emily Durell Shop
Syracuse . . . . . The Addis Co.
Utica . . . . . Doyle-Knower Co.

NORTH CAROLINA
Charlotte . . . . . Montaldo's
Greensboro . . . . . Montaldo's
Raleigh . . . . . Ivey-Taylor Co.
Winston-Salem . . . . . Montaldo's

NORTH DAKOTA
Bismarck . . . . . Rose Shop
Fargo . . . . . Rose Shop
Minot . . . . . Taube's
Rugby . . . . . Tofsrud's Style Shop

OHIO
Akron . . . . . The M. O'Neil Co.
Canton . . . . . The Halle Bros. Co.
Cincinnati . . . . . Jenny
Columbus . . . . . Montaldo's
Dayton . . . . . Rike-Kumler Co.
Mt. Vernon . . . . . Rudin Co.
Newark . . . . . Wilma's Shop
Zanesville . . . . H. Weber Sons & Co.

OKLAHOMA
Drumright . . . . . Campbell's
Muskogee . . . . . Susman Stores Co.
Tulsa . . . . . Seidenbach's

OREGON
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Easton . . . . . H. B. Sigal & Sons
Harrisburg . . . . . Mary Sachs
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Johnstown . . . . . Brett's
Lancaster . . . . . Mary Sachs
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Williamsport . . . . . Brozman's

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Lead . . . . . Davis Apparel Shop

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Memphis . . The John Gerber Company
Millington
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Rutland . . . . . Economy Dept. Store

VIRGINIA
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Charlottesville . . . . . Levy's
Newport News . . . . . Nachman's
Richmond . . . . . Montaldo's

WASHINGTON
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Vancouver . . . . . Caplan's

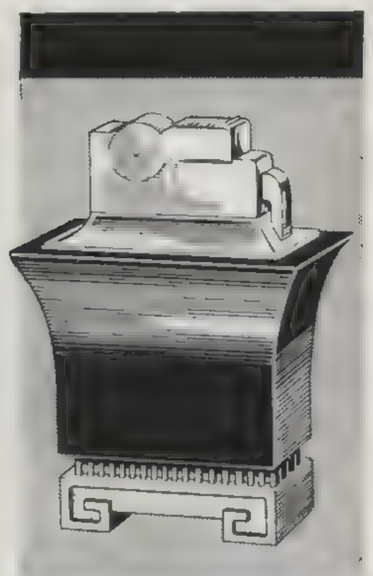
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Parkersburg . . . . . Broida's

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A BRET HARTE TOWN

(Continued from page 115)

paths drawing down to the Silver Dollar saloon. When Jimville was having the time of its life the Silver Dollar had those same coins let into the bar top for a border, but the proprietor pried them out when the glory departed. There are three hundred inhabitants in Jimville and four bars, though you are not to argue anything from that.

Hear now how Jimville came by its name. Jim Calkins discovered the Bully Boy, Jim Baker located the Theresa. When Jim Jenkins opened an eating house in his tent, he chalked up on the flap, "Best meals in Jimville, $1.00," and the name stuck.

There was more human interest in the origin of Squaw Gulch, though it tickled no humour. It was Dimmick's squaw from Aurora way. If Dimmick had been anything except New Englander he would have called her a mahala, but that would not have bettered his behaviour. Dimmick made a strike, went East, and the squaw who had been to him as his wife took to drink. That was the bald way of stating it in Aurora country. The milk of human kindness, like some wine, must not be uncorked too much in speech lest it lose savour. This is what they did. The woman would have returned to her own people, being far gone with child, but the drink worked her bane. By the river of this ravine her pains overtook her. There Jim Calkins, prospecting, found her dying with a three days' babe nuzzling at her breast. Jim heartened her for the end, buried her, and walked back to Poso, eighteen miles, the child poking in the folds of his denim shirt with small mewing noises, and won support for it from the rough-handed folks of that place. Then he came back to Squaw Gulch, so named from that day, and discovered the Bully Boy. Jim humbly regarded this piece of luck as interposed for his reward, and I for one believed him. If it had been in mediæval times you would have had a legend or a ballad. Bret Harte would have given you a tale. You see in me a mere recorder, for I know what is best for you; you shall blow out this bubble from your own breath.

You could never get into any proper relation to Jimville unless you could slough off and swallow your acquired prejudices as a lizard does his skin. Once wanting some womanly attentions, I was assured by the stage-driver that I might have them at the Nine-Mile House from the lady barkeeper. The phrase tickled all my after-dinner-coffee sense of humour into an anticipation of Poker Flat. The stage-driver proved himself really right, though you are not to suppose from this that Jimville had no conventions and no caste. They work out these things in the personal equation largely. Almost every latitude of behaviour is allowed a good fellow, one no liar, a free spender, and a backer of his friends' quarrels. You are respected in as much ground as you can shoot over, in as many pretensions as you can make good.

That probably explains Mr. Fanshawe, the gentlemanly faro dealer of those parts, built for the rôle of Oakhurst, going white-shirted and frock-coated in a community of overalls; and persuading you that whatever shifts and tricks of the game were laid to his deal, he could not practice them on a person of your penetration. But does. By his own account and the evidence of his manners he had been bred for a clergyman, and he certainly has gifts for the part. You find him always in possession of your point of view, and with an evident though not obtrusive desire to stand well with you. For an account of his killings, for his way with women and the way of women with him, I refer you to Brown of Calaveras and some others of that stripe. His improprieties had a certain sanction of long standing not accorded to the gay ladies who wore Mr. Fanshawe's favours. There were perhaps too many of them. On the whole, the point of the moral distinctions of Jimville appears to be a point of honour, with an absence of humourous appreciation that strangers mistake for dullness. At Jimville they see behaviour as history and judge it by facts, untroubled by invention and the dramatic sense. You glimpse a crude equity in their dealings with Wilkins, who had shot a man at Lone Tree, fairly, in an open quarrel. Rumour of it reached Jimville before Wilkins rested there in flight. I saw Wilkins, all Jimville saw him; in fact, he came into the Silver Dollar when we were holding a church fair and bought a pink silk pincushion. I have often wondered what became of it. Some of us shook hands with him, not because we did not know, but because we had not been officially notified, and there were those present who knew how it was themselves. When the sheriff arrived Wilkins had moved on, and Jimville organized a posse and brought him back, because the sheriff was a Jimville man and we had to stand by him.

I said we had the church fair at the Silver Dollar. We had most things there, dances, town meetings, and the Kinetoscope exhibition of the Passion Play. The Silver Dollar had been built when the borders of Jimville spread from Minton to the red hill the Defiance twisted through. "Side-Winder" Smith scrubbed the floor for us and moved the bar to the back room. The fair was designed for the support of the circuit rider who preached to the few that would hear, and buried us all in turn. He was the symbol of Jimville's respectability, although he was of a sect that held dancing among the cardinal sins. The management took no chances on offending the minister; at 11:30 they tendered him the receipts of the evening in the chairman's hat, as a delicate intimation that the fair was closed. The company filed out of the front door and around to the back. Then the dance began formally with no feelings hurt. These were the sort of courtesies, common enough in Jimville, that brought tears of delicate inner laughter.

There were others besides Mr. Fanshawe who had walked out of Mr.

(Continued on page 147)



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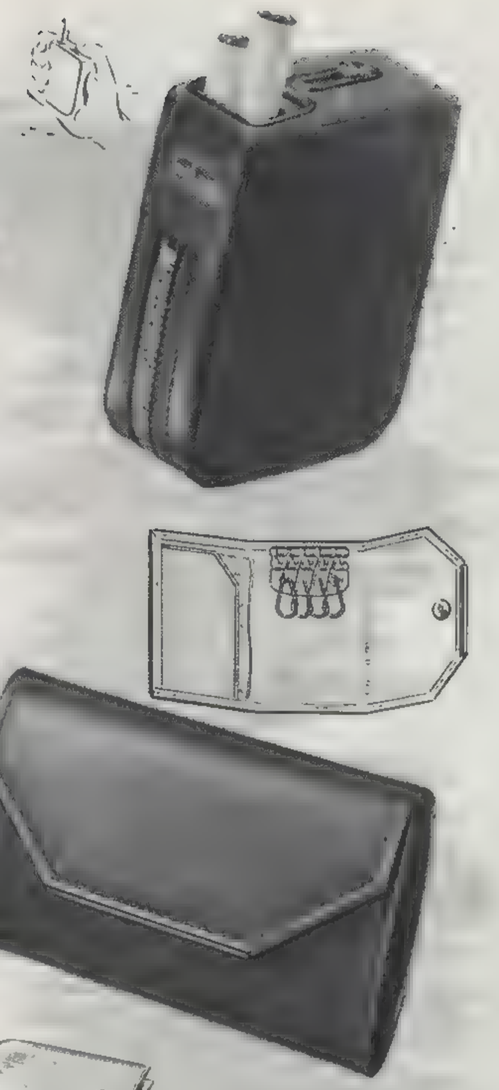
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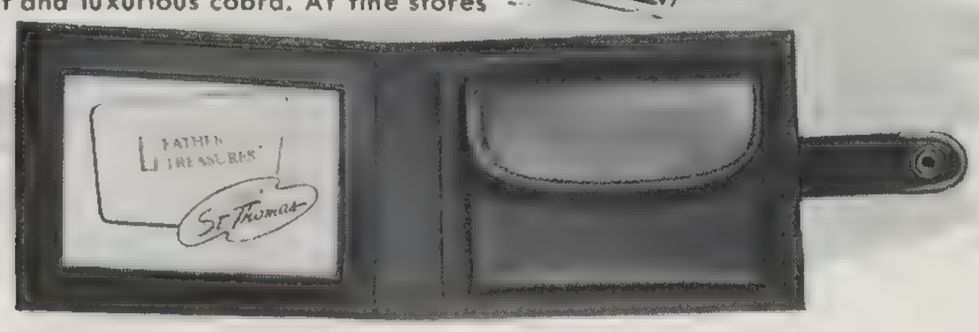
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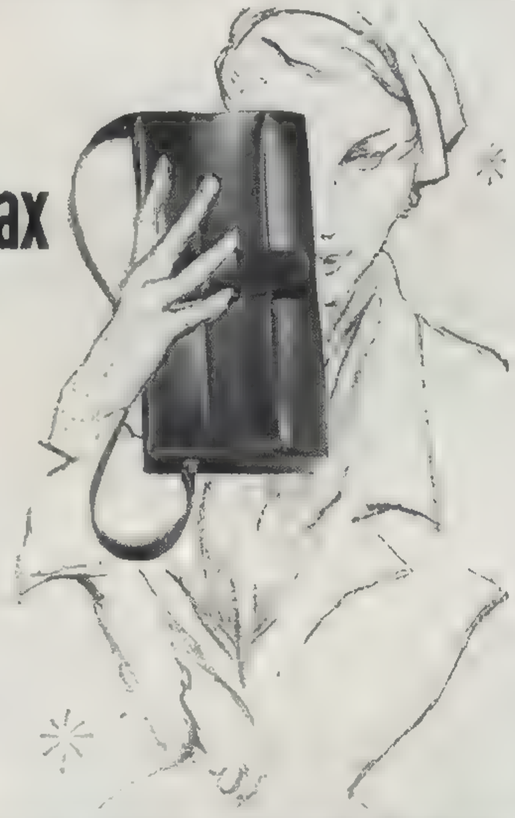
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NEW OUTLINERS



Left: Firm brassière with a rayon satin band surrounding light embroidered nylon marquisette. In the centre, a U-shaped wire. By Exquisite, $3; at Arnold Constable.

Right: Long-line strapless brassière in satin, the top curved in nylon marquisette. The diaphragm section is woven with Lastex. By Surprise. $6; at Abraham & Straus.

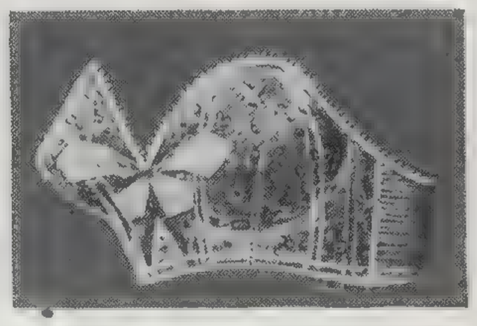




Left: Nylon taffeta bandeau with rayon-satin-covered stiffening that holds the bosom up and the brief brassière in place properly. By Pauline Gordon, $3.50. From Best's.

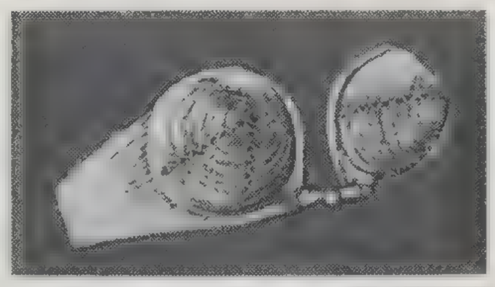
Right: Abbreviated, yet fully wired, this bandeau of rayon satin. Satin appliqué flowers at the front, four adjustments on each side. By Goddess. $5; at Saks Fifth Ave.





Left: For evening, a black strapless brassière of nylon lace. The inner belt, made of nylon taffeta, prevents all riding or sliding. By Bali, $5. From Altman.

Right: Reinforced strapless brassière of nylon taffeta. You might add it to a brassière wardrobe for low-neck dresses. By Peter Pan, $5; Altman.



DE MARSAN



Left: Firm shadow to wear under a black dress: black brassière of nylon lace with the inset support shaped like a petal. By Formaid, $3.50; Wanamaker's, Phila.; Jelleff's.

A BRET HARTE TOWN

(Continued from page 145)

Harte's demesne to Jimville and wore names that smacked of the soil —"Alkali Bill," "Pikie" Wilson, "Three Finger," and "Mono Jim"; fierce, shy, profane, sun-dried derelicts of the windy hills, who each owned, or had owned, a mine and was wishful to own one again. They laid up on the worn benches of the Silver Dollar or the Same Old Luck like beached vessels, and their talk ran on endlessly of "strike" and "contact" and "mother lode," and worked around to fights and holdups, villainy, haunts, and the hoodoo of the Minietta, told austerely without imagination.

Do not suppose I am going to repeat it all; you who want these things written up from the point of view of people who do not do them every day would get no savour in their speech.

Says Three Finger, relating the history of the Mariposa, "I took it off'n Tom Beatty, cheap, after his brother Bill was shot."

Says Jim Jenkins, "what was the matter of him?"

"Who? Bill? Abe Johnson shot him; he was fooling around Johnson's wife, an' Tom sold me the mine dirt cheap."

"Why didn't he work it himself?"

"Him? Oh, he was laying for Abe and calculated to have to leave the country pretty quick."

"Huh!" says Jim Jenkins, and the tale flows smoothly on.

Yearly the spring fret floats the loose population of Jimville out into the desolate waste hot lands, guiding by the peaks and a few rarely touched water holes, always, always with the golden hope. They develop prospects and grow rich, develop others and grow poor but never embittered. Say the hills, 'It is all one, there is gold enough, time enough, and men enough to come after you.' And at Jimville they understand the language of the hills.

Jimville does not know a great deal about the crust of the earth, it prefers a "hunch." That is an intimation from the gods that if you go over a brown back of the hills, by a dripping spring, up Coso way, you will find what is worthwhile. I have never heard that the failure of any particular hunch disproved the principle. Somehow the rawness of the land favours the sense of personal relation to the supernatural. There is not much intervention of crops, cities, clothes, and manners between you and the organizing forces to cut off communication. All this begets in Jimville a state that passes explanation unless you will accept an explanation that passes belief. Along with killing and drunkenness, coveting of women, charity, simplicity, there is a certain indifference, blankness, emptiness if you will, of all vapourings, no bubbling of the pot—it wants the German to coin a word for that—no bread-envy, no brother-fervour. Western writers have not sensed it yet; they smack the savour of lawlessness too much upon their tongues, but you have these to witness it is not mean-spiritedness. It is pure Greek in that it represents the courage to sheer off what is not worthwhile. Beyond that it endures without sniveling, renounces without self-pity, fears no death, rates itself not too great in the scheme of things; so do beasts, so did St. Jerome in the desert, so also in the elder day did gods. Life, its performance, cessation, is no new thing to gape and wonder at.

Here you have the repose of the perfectly accepted instinct which includes passion and death in its perquisites. I suppose that the end of all our hammering and yawping will be something like the point of view of Jimville. The only difference will be in the decorations.

ON THE ENGADINE

(Continued from page 119)

goes back to his cutting desk. There is no chi-chi involved. Good-looking pants are his only business.

In a couple of days or weeks, depending on how pressed you are for time, you come back and try them on. They usually look fine, and only one customer in ten comes back for another fitting. These pants are too taut to do anything except ski in, but if it's after-ski clothes you want, he makes them, too. Kaltenbrunner has a battery of fine apprentices who sit cross-legged at the back of his shop. However, all the pants are cut by the master, his expert, critical eye having a lot more to do with the final result than the few simple measurements that he takes. No one cuts them but Kaltenbrunner, and no one has the secret of what makes them inimitable but him. Each pair is a separate and distinct work of art; each pair is drawn out separately; no client ever has a master pattern. The material is a springy elastic English cloth, especially ordered, and although most pants are made in dark red, green, deep blue, or black, there is a choice of ninety colours, including twenty-five blues. Mixed up in the alchemy there is also the importance of the correct initial ironing with a 19-pound iron and the rubber waistlining which prevents riding up. All this goes to make pants which sit on the hip bones and which ease lightly into the boot, despite the cable-tight line from hip to ankle. In the end, they don't cost much more than custom-made pants anywhere in the United States. Kaltenbrunner estimates that a pair of ski pants takes about fifteen man-hours to make and he makes about 700 pairs a year apart from his after-ski clothes and his ordinary tailoring.

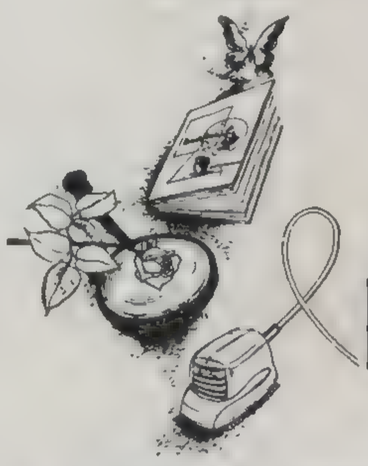
Having lived all his life in the Engadine, Kaltenbrunner is no mean skier himself, and comes from a skiing family. (His brother and his daughter have both won the Parsenn Derby.) He has the background to give his work its enormous authority.

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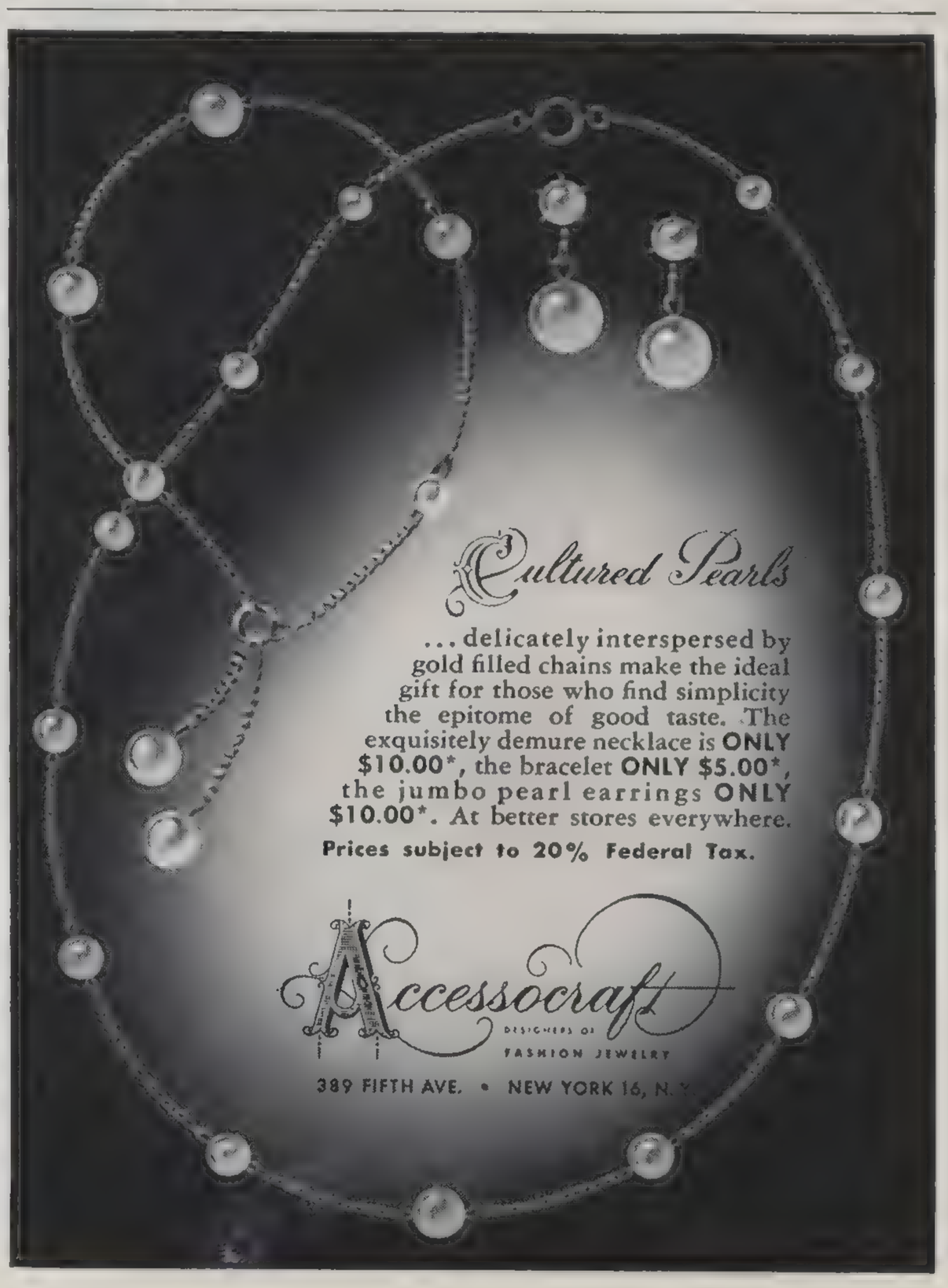
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VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are 726 stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought. . . . You will find Vogue Patterns at stores marked *



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Cultured

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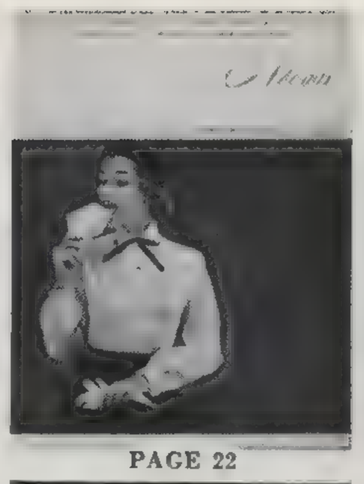
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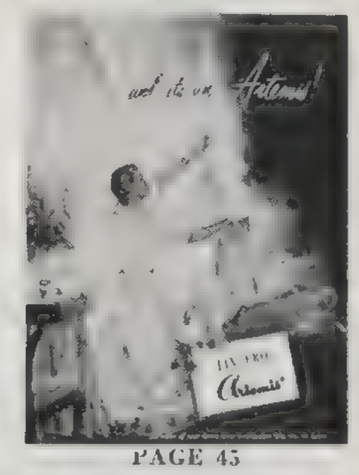
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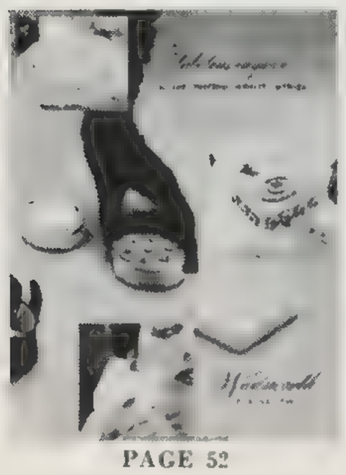
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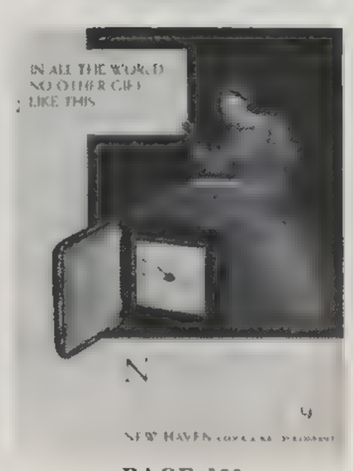
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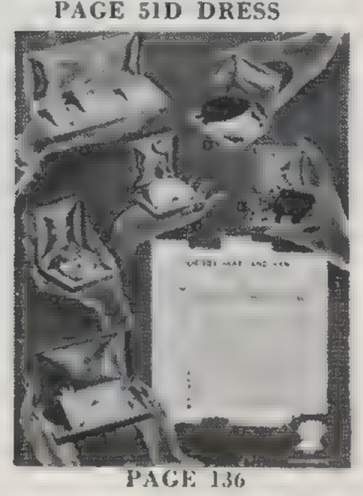
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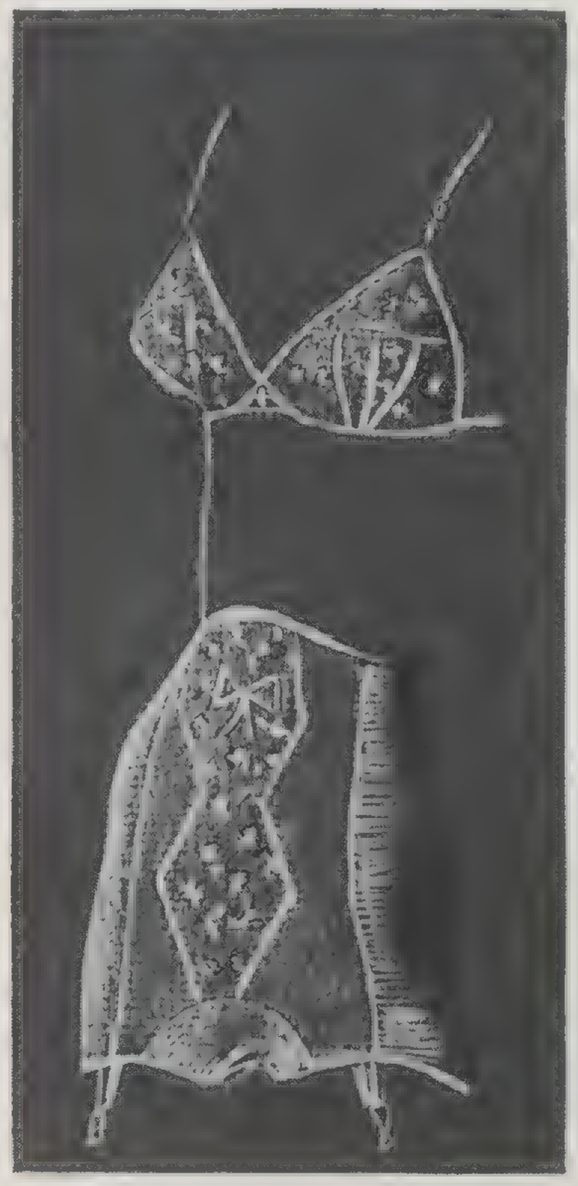
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LIGHT TOUCH FOR THE YOUNG



Above: Nylon lace brassière; nearly all of it, façade. $3. Pantie-girdle, completely nylon—leno, marquisette, lace appliqué. (Only 3 oz.) $10. Both, by Olga of California, at Lord & Taylor.



Right: Nylon power net pantie-girdle; the front under-panel, nylon satin woven with Lastex. For a smooth line under, say, tight velvet at-home pants. By Mabs of Hollywood. $8.50; Best's.



Left: New version of the half-brassière; this, in nylon, lace-edged, with two air-foam rubber half-pads, fitted into pockets at the base. By Hollywood-Maxwell, $5; Best's.

Below: Nylon marquisette brassière with nylon embroidery over the bosom. The back section is made of firm sheer nylon. By Helene of Hollywood. $3.50. Saks 34th St.



SKETCHES BY DE MARSAN

NEW YORK TO SARASOTA

(Continued from page 93)

silver mullets mill about, madly trying to escape. We saw one catch of 6,000 pounds. Naturally we'd pick a fish or two right out of the net and more often than not the fishermen would refuse payment for them. The surplus mullet would be barbecued, or smoked, a combination of the two actually, in a magnificent square oven thing built of stones and shells, over a fire of cedar wood. When the delicious smell wafted my way on the breeze, I'd run over and buy a few piping hot and eat them buttered like a piece of toast.

We were fascinated by the way some people have acquired a property in the shallow waters off the bars. They buy, for a pittance I suppose, what appears to be an island—that is, a clump of mangrove growing dark green where the water is shallow. They hire a dredging machine that dredges sand onto their island for a week or more, at the end of which time they have a lovely island with sufficient elevation for building. By the end of a few months the natural vegetation has pushed through the sand, and to all appearances it is a natural and very beautiful spot.

Our cottage was a gem of simplicity and comfort. Our rent, $300 a month. A Mennonite girl came once a week to clean. We did our own cooking when the spirit moved us. We preferred to wash in the sea with a cake of hard-water soap, since the water that came out of our faucets smelled of sulphur. We played golf at the country club where our visitor's membership fee was $35 a month for a married couple.

Our gas and oil cost $29 from New York to Sarasota. I don't count food in on expenses because what you eat en route you are not eating at home. Hotels are reasonable and impeccably clean. Even if you yearned to be extravagant in the food line you couldn't. When the AAA book says of a restaurant "very good," it often means only that you can get bacon and eggs there.

You drive through endless dry states—and if the state's not dry, it's Sunday and that state is dry on Sundays, you're informed with an expression of disapproval. The drink problem is more poignant than the food to a tired motorist's way of thinking. We stopped on a hot Monday with parched throats and asked the waitress with baited breath if we could have a cocktail. Of course, honey, and when we asked for two dry Manhattans, she looked blank, then enumerated the cocktails on the menu: fruit cocktail, tomato juice cocktail, shrimp cocktail.

Now we are anxious to be off again to drive through the Holland Tunnel and down to mangroves and egrets and mullet eaten like toast.

CARE
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From "Beaulieu"... the de Latour family
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Rutherford, California

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233). Of Vogue (incorporating Vanity Fair) published semi-monthly at Greenwich, Connecticut, for October 1, 1950. State of Connecticut, County of Fairfield: *ss.* Before me, a Notary Public in and for the state and county aforesaid, personally appeared Perry L. Ruston, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the magazine Vogue (incorporating Vanity Fair), and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption. 1. That the names and addresses of the publisher, editor, and business managers are: Publisher, Iva S. V.-Patcévitch, Greenwich, Conn.; Editor, Jessica Daves, Greenwich, Conn.; Business Managers, Perry L. Ruston, Greenwich, Conn.; Chester B. Van Tassel, Greenwich, Conn. 2. That the owner is: The Condé Nast Publications Inc., Greenwich, Conn. That the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock are: I. S. V.-Patcévitch, Ralph C. G. Clarke, Macdonald DeWitt, William Michael Berry and Alfred C. Howell, 420 Lexington Avenue, New York 17, N. Y., Voting Trustees for the following holders of Voting Trust Certificates: ((Nast, Ltd., 37 Golden Square, London W. 1, England (Stockholders of Nast, Ltd.; I. S. V.-Patcévitch, 420 Lexington Avenue, New York 17, N. Y.; Edna Woolman Newton, 277 Park Avenue, New York 17, N. Y.; Charles Coudert Nast, 420 Lexington Avenue, New York 17, N. Y.; Stanley James Brown, William Ewart Camrose and Harry W. Yoxall, 37 Golden Square, London W. 1, England), Edna Woolman Newton, 277 Park Avenue, New York 17, N. Y.; Charles Coudert Nast, 420 Lexington Avenue, New York 17, N. Y.; Natica Nast Warburg, 3 East 92nd Street, New York 28, N. Y.; Macdonald DeWitt, Trustee for Mrs. J. C. Coudert, 420 Lexington Avenue, New York 17, N. Y.; Macdonald DeWitt, Trustee for Leslie St. Just, formerly Leslie A. Nast, 420 Lexington Avenue, New York 17, N. Y.)); Edna Woolman Newton, 277 Park Avenue, New York 17, N. Y.; Max Rosett, 150 Broadway, New York 7, N. Y.; Viola P. Rosett and Max Rosett, Trustees for Viola P. Rosett, 575 Park Avenue, New York 21, N. Y. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: Manufacturers Trust Company, 55 Broad Street, New York 15, N. Y., Note Holder. 4. Paragraphs 2 and 3, above, include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Perry L. Ruston, Business Manager. Sworn to and subscribed before me this 26th day of September, 1950. (Seal) Frank A. Sweet, Notary Public. (My commission expires April, 1952.)

CANASTA

(Continued from page 114)

always wise when you need a count of 90 or 120. In such cases it is usually better to go down after two or three rounds for your initial meld with the fewest possible number of cards.

The opponents, if they are tough players, may freeze immediately. But this is still a good play on your part, because it takes a valuable wild card from the opponents when they freeze. And your partner, who may have pairs but be far from the count, will have an easier chance at the pack.

PLAYING FOR A QUICK-OUT

While jockeying for the pack is pretty much the standard procedure at the opening of a hand—particularly at the lower counts—there are times when a quick-out is more in order. You may be close to five thousand points and wish to take the game. The opponents may be close to it and a quick-set would be the thing. Or you may have the type of hand that would be swell for a running game—but of little use for picking up the pack. Remember, you're in a big-swing game, and sudden retreat might be your best offense.

In such cases, go down quickly. If your partner doesn't grasp your meaning, don't groan at his stupidity. He may have a good hand and one quite different from yours. So, underscore your meaning. Go down with an overage in count, or continue to give melds that seem to beg for a quick-out. And this is a timely place to mention the value of a good partnership.

PARTNERSHIP PLAY

So far, no Canasta convention worth playing has been invented, and the only link between you and your partner is a common sense understanding of what's good and bad play. If you play often with the same partner, you are at a decided advantage over a partnership that is not too well acquainted. And a common understanding can mean the difference between success or dismal failure in big-swing Canasta.

To illustrate with an actual hand, one expert had gone down for the easy count of 50 with three wild cards between two pairs. His partner assumed that he had an over-supply of wild cards and was shouting for a base toward a quick Canasta. Actually, this partner did not have in his own hand a single card that matched the three pairs melded. But he did have four of another rank and he melded these, adding a wild card from his own hand. The partner, who had melded the nine cards, had two deuces left with which he made the Canasta and went out.

If a partner makes what you think is a bad go-down—then, play it his way. It is suicidal to leave a partner with a stripped hand in front of an opponent's eleven-card hand. Once a player has placed himself in that vulnerable position, wisely or not, he is living on borrowed time. His partner must play on his melds quickly, and as best he can, and not hold up his cards with any stubborn idea of taking the pack himself. This gets back to one of the earliest rules of Canasta strategy and that is—whatever you and your partner do, do it together.

That's the broader picture of top-level Canasta as it's played today. Each of these phases of strategy gives rise to an endless number of qualifying situations and playing tactics. Listed here are five of the most important DO's and DON'TS of actual play.

DO

1. Keep your hand flexible, whether you're on the offense or defense. No matter how rosy things look, be ready for any sudden turn of play. Keep wild cards with which to go out, freeze the pack—or make a Canasta or two as you go out. But don't play them—not even a big joker—just to get a few points on the board. That's one place they'll do you least good.

2. When you've picked up a big pack, let your partner strengthen his hand. You'll lose command if he's squeezed and can't discard safely. Furthermore, you don't know what he holds—pure Canastas, perhaps. But he can't make them until you've passed over enough black threes and other safe discards. A big pack picked up by you is not playable until your partner has a safe numerical strength in cards. Remember this, too; if he holds his original eleven cards, picks up a discard pile of ten, then melds eight of his original hand—there are only three cards he has left which you don't know about.

3. Avoid unnecessary melds. You meld for any of these good reasons—to make your count, to hinder your opponents in discarding, to make Canastas, and to go out. Every other meld is likely to represent a dangerous weakening of your hand.

4. When you're in trouble, watch for the nearest exit and run to it. Notice from the discards your best chances at a Canasta.

5. Be deliberate and decisive in all your plays. Don't—as the song says—fool around with Mr. Inbetween. That goes not only for your own playing but for your partner's playing, too. If he tries to stay put, betting on getting the pack at bad odds, you're headed for trouble or a miracle that won't happen too often against good players.

DON'T

1. Don't support your opponents' freeze—assume they know the game and they made a smart play when they threw a wild card. There again, you can't win at big-swing Canasta if you continually take bad bets. The fact that your hand is strong enough to oppose the other side's freeze is not a sufficient reason for playing for the pack. Long before you get it, your weak-handed partner is likely to throw it.

2. When you're on the offensive, never relieve your opponents by letting them strengthen their hands. Take a mental tabulation of what you know is in your hand, what you think your partner holds and the base you think you need. Then block them out of it if you possibly can. If, for example, their only hope is a Canasta in

(Continued on page 152)

Vineyard Vignettes

We wandered into the south vineyard of the Cresta Blanca Livermore Valley Winery the other day, where fine Semillon grapes are being harvested.

Fine Sauterne wines, you know, are made, at least in part, of the Semillon grape which gives them their distinctive aroma and mellowness.

Glancing Back...The Semillon vines found today in these same vineyards are from the cuttings brought back to this country, in the early 1800's, by Cresta Blanca's founder. They were the gift of the master of the renowned winery of the Chateau d'Yquem, in France. The soil of the Livermore Valley in these particular hillside acres is gravelly—bedded in limestone. Vignerons say it is "jealous" soil. Here, under the haze-filtered sunlight, the vines flourished.

Comes Recognition...A few years later, the fruit of these vines first brought world-wide recognition to the wines of Livermore Valley. Entered in the Paris Exposition of 1889, Cresta Blanca Sauterne won the coveted Grand Prize, of all entries judged!

And Now Today...The Vintners of Cresta Blanca are proud and pleased to tell you that the fragrance and delicate flavor of these same Semillons are available to you, in two fine Varietal Wines: Dry Semillon and Sweet Semillon. Both are made of rare Semillon grapes, and are enriched by their distinctive qualities.

Wines of Sheer Delight...Dry Semillon is, as the name implies, light and almost completely dry. It has a velvety mellowness with the true Semillon taste and bouquet not found in the usual Sauterne. The Sweet Semillon is a little heavier in body. Its moderate sweetness gives it a slightly richer flavor.

Both are outstanding, served chilled with fish, chicken, ham, sea-food and other light-flavored entrees...and are equally good with desserts. You will enjoy discovering the subtle nuances between Sweet and Dry Semillon. Your palate may well select the Sweet Semillon for servings with luncheon or dessert, and Dry Semillon to enhance your dinner entrees.

Incidentally, because the Semillon is a shy bearing variety, bottlings of these rare wines are limited. Hope you'll enjoy them soon!

Your Vineyard Reporter



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Livermore, California





WINE AWARDS

(Continued from page 111)

probably in hiding on September 5, 1950, Wine Industry Day at the Fair, when the selections and awards they, the judges, had made were displayed. All this day the winning wines were tasted and heatedly discussed by that most critical of groups, the wine industry as a whole. Everybody who was anybody in the growing of grapes and the making of wine had been invited to this event from the length and breadth of wine-growing California. Mercifully, for the thermometer had hit 107° on Labor Day, the mercury dropped 30 degrees overnight so the weather on the big day was what is called cool in the central valley. At 9:30 A.M. the tasting began in flag-hung Governor's Hall (dry table wines were tasted in the morning; appetizer, and dessert wines and brandies in the afternoon). When the doors opened, the table wines, straw-coloured, greengold, and amber, tawny as garnets, pink as tourmalines, or dark as rubies, were ranged on a line of tables, spread, prosaically enough, with brown wrapping paper. A typed card with the award given to each wine was tacked beside each bottle. Behind these tables the Wine Institute people stood with additional supplies of each wine. Down the middle of the hall were a line of folding chairs, set on brown paper, with large buckets on each chair, for the use of those who only tasted, and did not swallow. On each table was a wide-mouthed pitcher of cold water in which the stemmed glass, that each person took as he entered, could be rinsed. The crowd was colourful and informal, in loud California sport shirts, Palm Beach suits, and seersuckers—the very few women who were present were all connected directly with the wine industry. One well known vintner kept a glass of his own wine in one hand all morning. Every time he tasted somebody else's vintage, he would take another sip of his own, his face crinkling in a broad smile. As the afternoon wore on, the NO SMOKING sign became more and more disregarded . . . the vintners and their cohorts, whatever they thought of the judges' decisions, relaxed and began gossiping. It had been the great day of the year and everyone was having a wonderful time.

Still tightly clutched in every hand, to be discussed for months to come, was the Box Score of 1950, a printed record of the prize-winning wines, the wineries which entered them, and their sweepstakes scores. These last are the totals of points given for medals: three for gold medals, two for silver, and one for bronze. The top five sweepstakes winners were Almaden-Madrone, with 18 points; Petri Wine Company, with 14 points; Beaulieu, Italian Swiss Colony, and Luis M. Martini, with 12 points each; Charles Krug Winery, 11 points; Cresta Blanca, 9 points.

Here are the Gold Medal wines and the vineyards which produce them:

The Wine	*The Vineyard*
Angelica	Novitiate of Los Gatos
Brandy	Italian Swiss Colony
Brandy (straight or blends thereof)	Italian Swiss Colony
Cabernet or Cabernet Sauvignon	Inglenook
Champagne	Urbana, New York
	B. Seppelt, South Australia
Claret	Almaden
Gamay	Inglenook
Muscatel	Petri
Pinot Blanc or White Pinot	Beaulieu Signature
Pinot Chardonnay or Chardonnay	Beaulieu
Pinot Noir	Beaulieu
Port	Beringer
Port, Tawny	Luis M. Martini
Riesling	Charles Krug
Riesling, Johannesberger or White	Madrone
Rose	Souverain Cellars
Sauterne, Dry	Ruby Hill
Sauterne, Medium	Beaulieu
Sauvignon Blanc, Dry	Luis M. Martini
	Concannon
Sherry, Dry	Italian Swiss Colony
Sherry, Sweet	East-Side
Traminer	Charles Krug
Tokay	Cella, Fresno
Vermouth, Dry	W. A. Taylor
Vermouth, Sweet	W. A. Taylor
Zinfandel	Roma

TO WIN EVEN MORE AT CANASTA

(Continued from page 151)

queens and you hold three, discard them on a frozen pack. Remember, when you have your opponents over the barrel, all you're likely to need is one Canasta to end what might otherwise be a terrifically big-point score for you.

3. Don't make a second Canasta if there is a chance of your greediness backfiring. Among the better players the "second-Canasta evil" is known as one of the most costly of mistakes.

4. Don't slide players under already-made Canasta until the stock pile is fairly well exhausted and you're positive that they won't be needed for safe discards. Besides, going-out players in your hand cover up your position.

5. Don't put your partner ill-at-ease by frowning on his bad play. If he needs correcting, do it pleasantly between hands. Tell him one thing at a time. Compliment him whenever possible. No matter how bad a player you're teamed with, he is certainly going to play worse under the strain of your heckling.

The intention here is to avoid repetition, rather than underrate the basic strategy of Canasta play. It is still sound and this author stands by his offense-defense system—first set forth in Vogue and still unrefuted as the two-way premise to all playing decisions.

All these point up those Canasta tactics which have been given a new importance because of the big-swing game.

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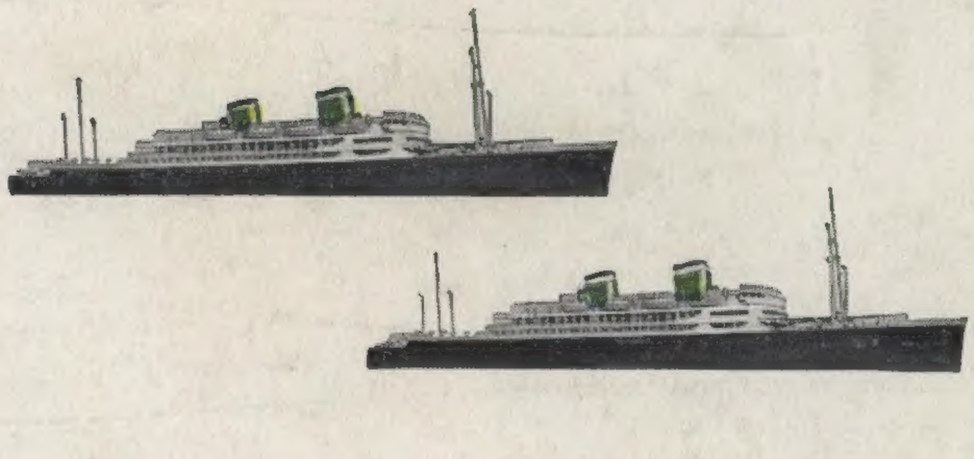
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